

OCTOBER

1914

THE ARCHITECTURAL RECORD

COUNTRY HOUSE
NUMBER

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THE ARCHITECTURAL RECORD

OCTOBER, 1914

VOLUME XXXVI



NUMBER IV



FIVE PHASES OF THE AMERICAN COUNTRY HOUSE BY HAROLD D. EBERLEIN

THE modern country house is a many-sided phenomenon. It is full of lessons for the observant student of men and things. It has become a vital element that must be reckoned in the scheme of our national life. In its several stages of past development it offers an epitome of the contemporary life of the nation, social, economic and artistic. In its current aspect it is indicative of important tendencies or accomplished facts that no intelligent person can afford to ignore—certainly, at least, no architect, no prospective home-builder, or present owner, and no well-informed observer who pretends to understand the vital conditions of his environment.

Various types of country houses exemplify different phases of this social or architectural tendency and development. The five following groups, ranging in character from the extensive establishment of formal port and elaborate equipment down to the modest and informal farmstead, have therefore been chosen

to illustrate certain significant points from which the reader may either deduce conclusions or derive suggestions to be adapted according to his bent.

Within the past two or three decades the aspect of suburban America has undergone a complete change. The chief visible factor in effecting this revolution in the face of the land in the neighborhood of cities, and partly, also, in purely rural districts, has been the country house, the country house of the city family or the family whose interests and associations are chiefly with the nearest urban centre. During the progress of this evolution, the dwelling of the farmer has sunk into insignificance by comparison with the abode of his newer neighbor whose usually more abundant income is derived from other sources than tilling the soil.

The American country house, therefore, as we ordinarily think of it, is a distinctly modern institution. Its predecessor of Colonial and post-Colonial

days once made an impressive and worthy showing in the vicinity of our older cities, but the march of civic growth has swallowed up nearly all examples of this type so that they are now scarcely more than a negligible quantity. The major part of the nineteenth century was not prolific in the production of notable country houses and such survivals as we have from that singularly jejune and uninspired architectural epoch were best passed by without too close scrutiny.

The modern country house, then, the country house of a general type whose first representatives began to appear in the late '80s, is an independent architectural manifestation, begotten and fostered in its growth largely by economic causes, and the course of its development affords an illuminating commentary on all the tendencies of the period, social and economic as well as architectural. Judged by the standards of today, the early essays in modern country house architecture were often bizarre, fantastic and crude and, while they usually achieved a goodly measure of solid comfort, their aspect, according to present estimation, was not infrequently gingerbreaded and sometimes deliberately "stunty."

Thanks to the steady and rational progress in architectural insight, along with a concurrent advance in sound judgment and improvement of public taste in such matters, and the consequent elimination of the frivolities and shortcomings of an earlier era, the later fruition of country house design, as evidenced in the performances of more recent date, is rich with promise and gives much ground for just satisfaction and pardonable pride. A critical examination of sundry phases of essentially modern work presents numerous points of significant interest and reveals the operation of principles and tendencies whose existence it is important for us to realize.

In the first place, the marked increase in the number of country houses within the past few years is indicative of a steadily growing movement away from the cities as permanent dwelling places

for a substantial portion of every large urban community. Although these country house dwellers fully retain all their intimate city associations, in both business and social respects, they go out of town earlier and come back later every year and the period of boarded fronts or pulled-down blinds in the well-to-do residence sections grows longer each season. The business or professional man finds it desirable for the greater part of twelve months to pursue his vocation in the city but sleep in the country. In actual practice it usually works out that he concentrates his hours of close application, does as much or more work in a shorter time than formerly and spends a longer time at his home in wholesome outdoor recreation.

In not a few instances the "back to the land" movement has been exemplified in good earnest where families, after some years of periodic moving in and out of town, have found their country places so alluring that they have elected to stay there the twelve months through and find no inconvenience in so doing so long as access to the city is sufficiently easy and expeditious.

Neither of the foregoing conditions could have been possible of realization unless the country house had achieved a far higher stage of development than it showed fifteen years ago. The improvement in country house architecture, therefore, has been directly responsible, to a great degree, for two things—a more wholesome and agreeable mode of life for a great many people and a vast extension of spheres of urban influence.

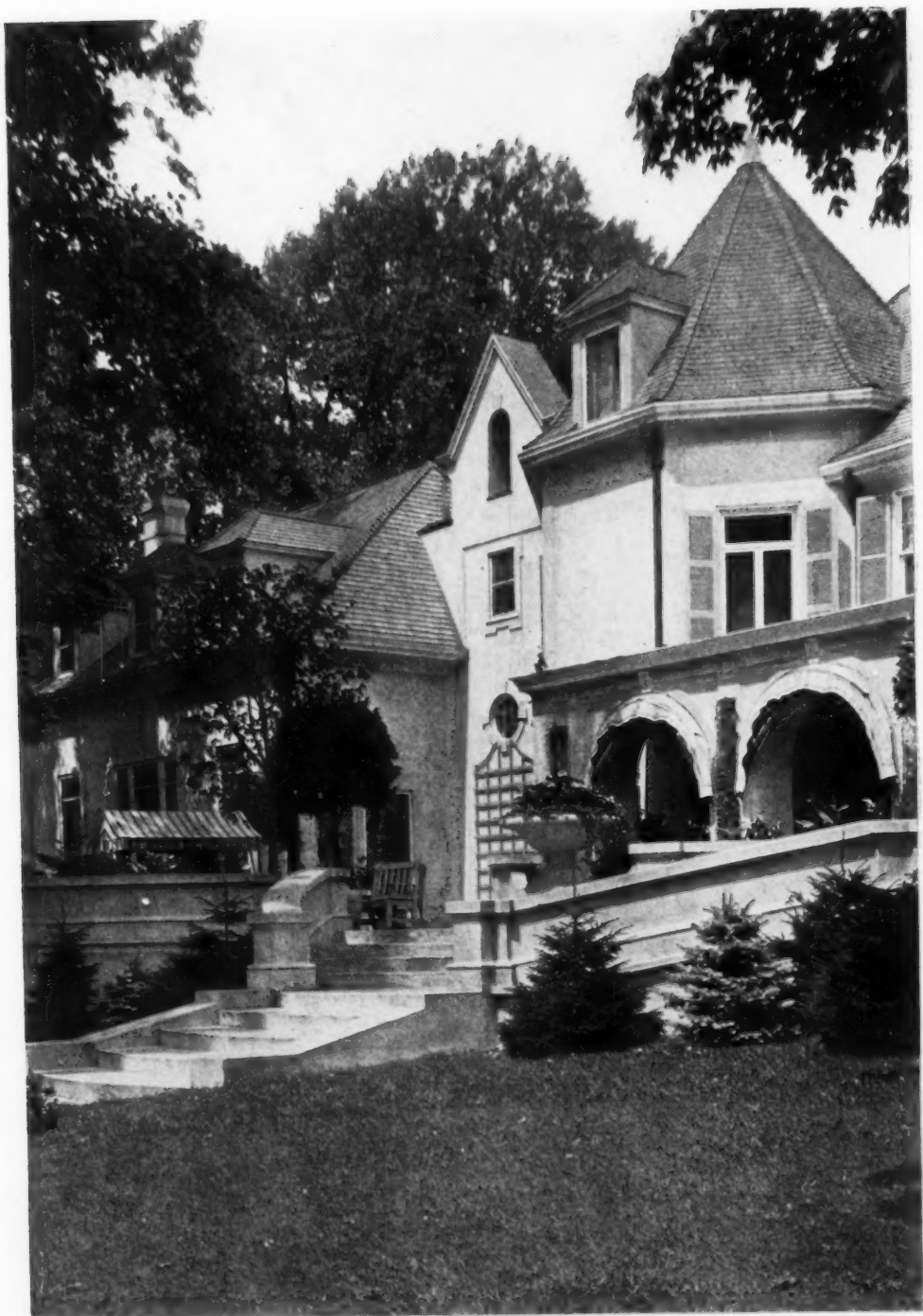
The establishment of these country places ordinarily involves a considerable expenditure in the first instance and the upkeep entails no small periodic outlay. The large and always increasing number of country houses denotes, in the first place, a marked growth in general opulence and national prosperity. The more imposing places can only be created by means of vast wealth and for the average places comfortable affluence is a *sine qua non*. In the second place, the prevalence of country houses of all types denotes a common willingness to spend money for things worth while to



THE STUDIO DOOR—RESIDENCE OF C.
E. PROCTOR, ESQ., GREAT NECK, L. I.
LITTLE & BROWNE, ARCHITECTS.



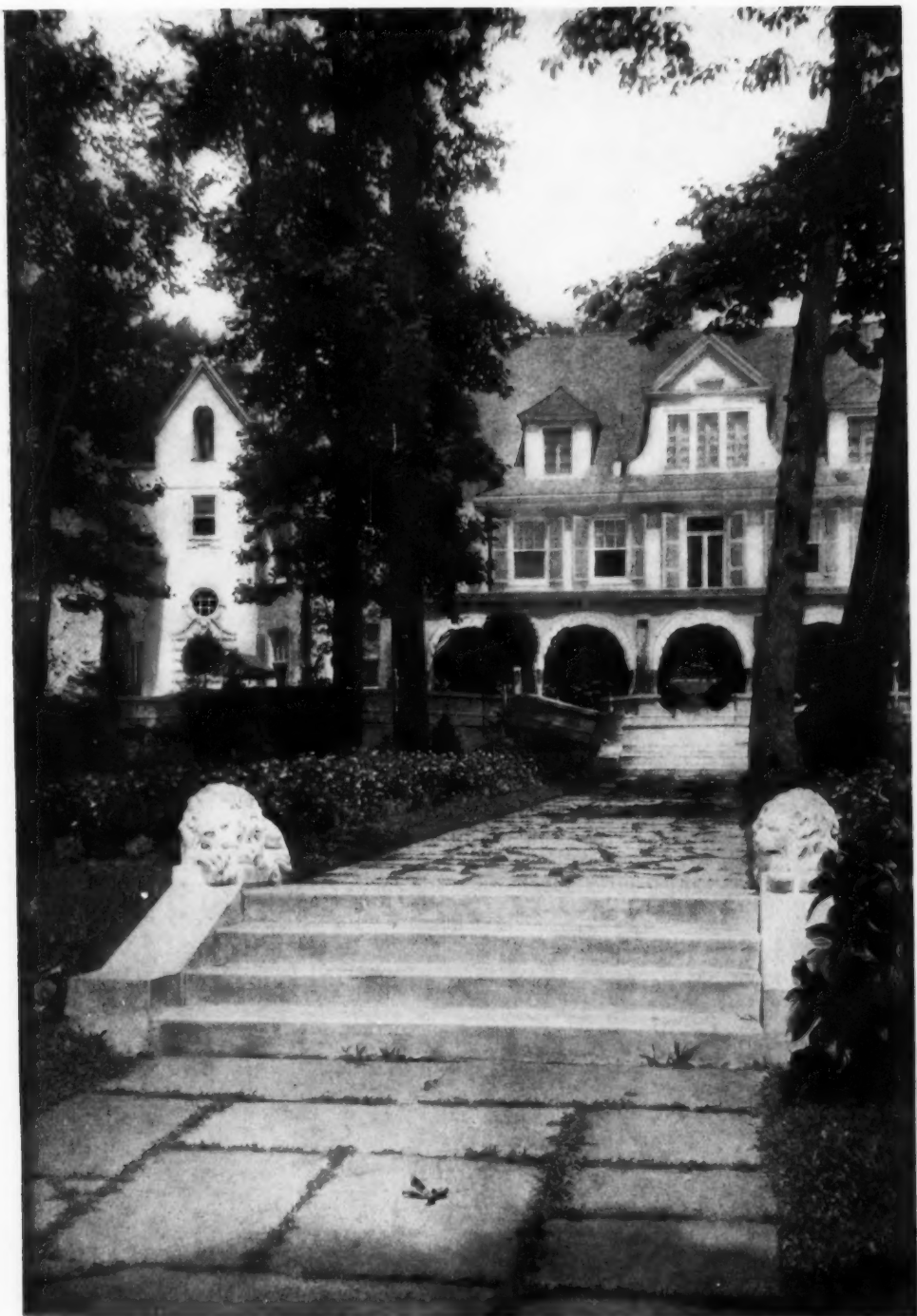
A SOUTHEAST VIEW—RESIDENCE OF
C. E. PROCTOR, ESQ., GREAT NECK,
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WEST FRONT—RESIDENCE OF C. E.
PROCTOR, ESQ., GREAT NECK, L. I.
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EAST FRONT—RESIDENCE OF C. E.
PROCTOR, ESQ., GREAT NECK, L. I.
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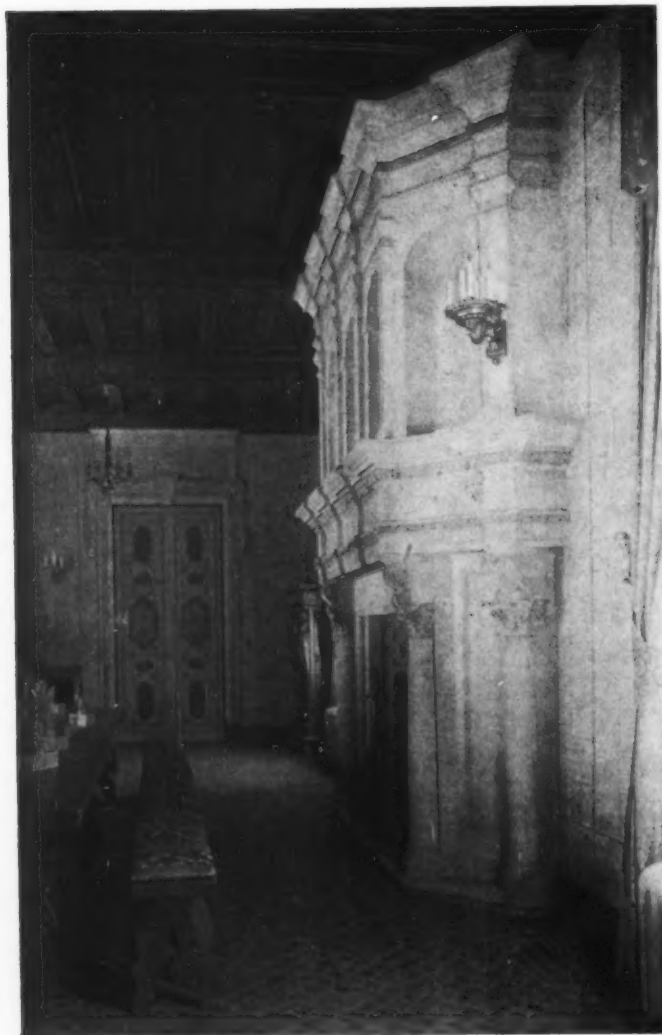
THE WEST PATH — RESIDENCE OF
C. E. PROCTOR, ESQ., GREAT NECK,
L. I. LITTLE & BROWNE, ARCHITECTS.



WEST WALL OF THE STUDIO-RESIDENCE
OF C. E. PROCTOR, ESQ., GREAT NECK,
L. I. LITTLE & BROWNE, ARCHITECTS.



RESIDENCE OF C. E. PROCTOR, ESQ., GREAT NECK,
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DINING ROOM FIREPLACE—RESIDENCE OF C. E. PROCTOR, ESQ.,
GREAT NECK, L. I.
Little & Browne, Architects.

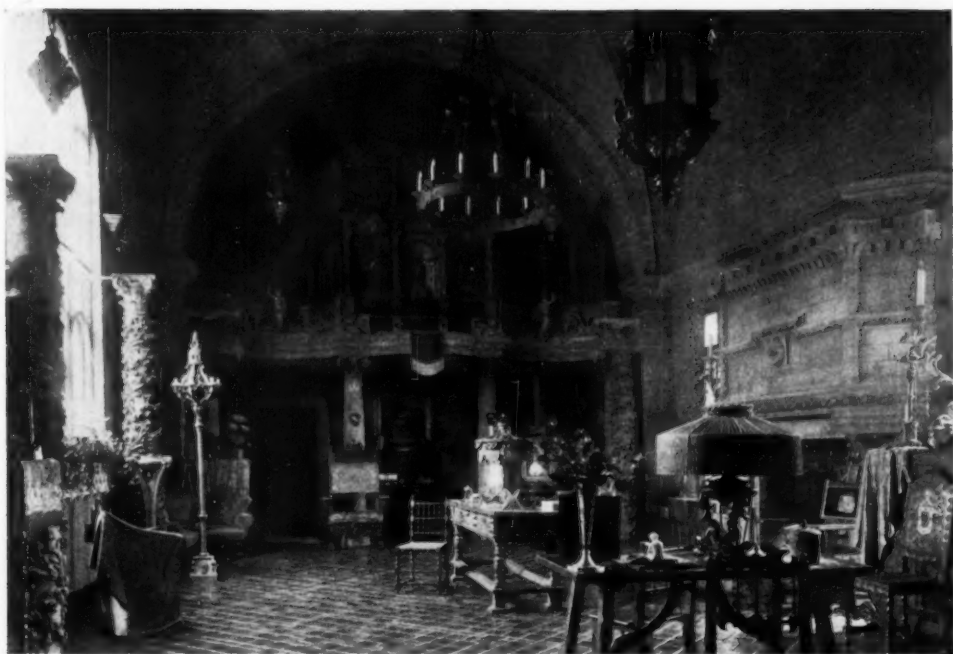
reap the enjoyment from them and it also betokens a more genuine appreciation of country life and outdoor pursuits than was characteristic of an earlier epoch.

Incidentally the country house has wrought a change in social ideals and manner of living and brought in methods approximating those of the English country gentry. The proper maintenance of a country house necessitates a larger

corps of servants than the town establishment of a family in like circumstances. The whole scheme of housekeeping is altered and often becomes more elaborate. Furthermore, entertaining is done in a different way and is apt to be on a different scale.

The beginning of this new country house phase of American life was made possible by the development of the suburban service of the various railroad systems. The evolution and expansion of this service has brought tremendously wide areas within the suburban zone which sometimes has a radius extending fifty miles or more from the civic centre. The work begun by the railroads has been perfected by the automobile and every portion of the country rendered readily accessible. So much for the purely social side of the development in which the country house has been so important a factor.

No discriminating observer can compare the earlier manifestations of the modern country house with those of later design without being forcibly struck with the frequent *gaucheries* and awkwardness on the one side and on the other the poise, the urbanity and well-mannered freedom from conscious ostentation that characterize recent structures in which purity of line, straightforwardness of plan and the frank accommodation of design to requirements have been held of chief consequence. Results all point to a sound trend and growth of public taste.



THE STUDIO-RESIDENCE OF C. E. PROCTOR, ESQ., GREAT NECK, L. I.
Little & Browne, Architects.

	<p>I THE WATER FRONT HOUSE ON LONG ISLAND. Residence of C. E. PROCTOR, ESQ., Great Neck, L. I. Little & Browne, Architects. Residence of Dr. J. C. Ayer, Glen Cove, L. I. C. P. H. Gilbert, Architect. Interiors by William Chester Chase</p>	
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THERE is a type of country house more frequently found in Long Island than elsewhere, and particularly on the rolling, wooded sites of the North Shore, that combines every essential of comfort and elegance, and, at the same time, escapes the pretentious and almost palatial aspect that often stamps the large country house in some other parts of the country. To represent this type two houses have been chosen, one at Great Neck, designed by Messrs. Little and Browne, and the other at Glen Cove, designed by C. P. H. Gilbert, with interiors executed by William Chester Chase.

Shadow Lane, at Great Neck, the

estate of C. E. Proctor, Esq., is agreeably situated on a well timbered site overlooking the Sound. On the east the land from the gate to the house is perfectly level while from the west front it slopes gently to the edge of a low bluff overhanging the water. A location more amenable to the purposes of the architect it would be hard to find. Every natural advantage of situation, pleasant outlook, water and woodland was present.

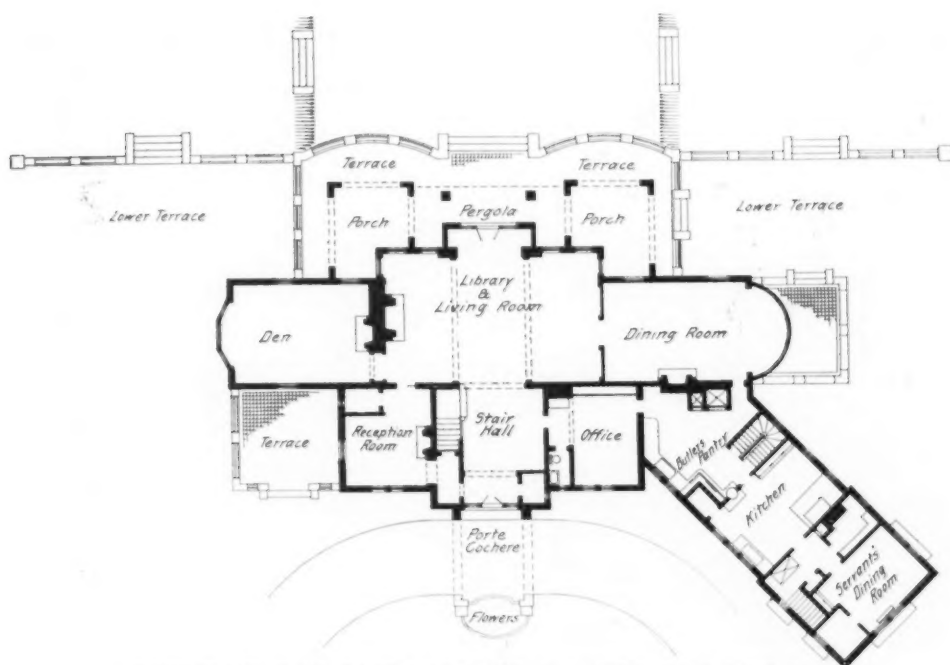
Shadow Lane began existence as an old shingled house, which was built around and gradually added to until it assumed its present aspect. Structurally



THE STUDIO-RESIDENCE OF C. E.
PROCTOR, ESQ., GREAT NECK, L. I.
LITTLE & BROWNE, ARCHITECTS.



DINING ROOM DOORS—RESIDENCE OF
C. E. PROCTOR, ESQ., GREAT NECK,
L. I. LITTLE & BROWNE, ARCHITECTS.



FIRST FLOOR PLAN—RESIDENCE OF DR. J. C. AYER, GLEN COVE, L. I.
C. P. H. Gilbert, Architect.

it lent itself admirably to adaptation, so much so in fact that its original semblance soon disappeared in the practically new and far larger building of which it formed the nucleus. As Shadow Lane stands today the forecourt and entrance are on the east front, approached by a straight drive. The house door opens directly into a spacious living hall which extends the full depth of the house and has a length several times greater than its breadth. Directly opposite the entrance another door opens upon an arched loggia, beyond which is a broad flag-paved and balustraded terrace with a fountain at one end.

A suite of rooms opening from the north end of the living hall contains, among other apartments, the breakfast room and the dining-room, which in size is more like an old manorial banqueting hall. The breakfast room, with its Italian atmosphere, serves as a fitting antechamber to the dining-room where one finds a wealth of Renaissance color and detail. The most striking single feature is the massive but graceful Caen stone

overmantel of the period of Francis I. The floor is paved with small quarry tiles. Old doors with richly painted panels add a pleasing note of color and interest while the beamed ceiling is embellished with a polychrome decoration of fruits and flowers.

At the south end of the living hall one passes into a music room and thence into the studio, which is quite the most unique feature of the house. Its inspiration came from a room in the Cluny Museum and how faithfully the spirit of the prototype has been followed the illustrations will show. It is deeply interesting in both structure and design. The walls and groined vaulting of the roof are apparently of stone. In reality they are made of concrete so ingeniously manipulated that the closest scrutiny is necessary to detect the difference in substance.

Many, doubtless, will object to this treatment as a piece of deception, making the walls appear like what they are not. It may be said in reply that the owner, who, by the way, is directly



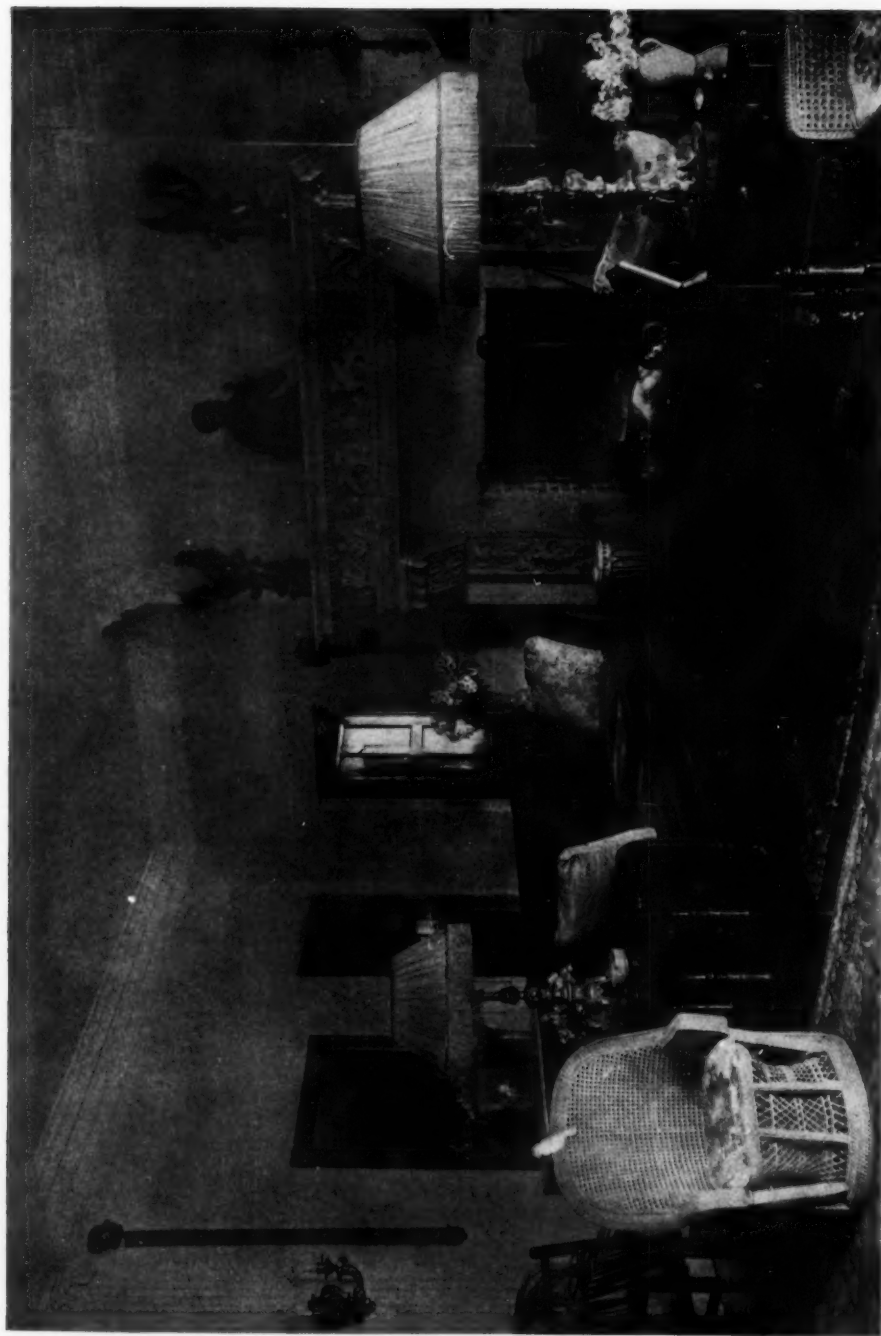
WATER FRONT OF SHADOWLAND, GLEN COVE, L. I.
C. P. H. Gilbert, Architect.



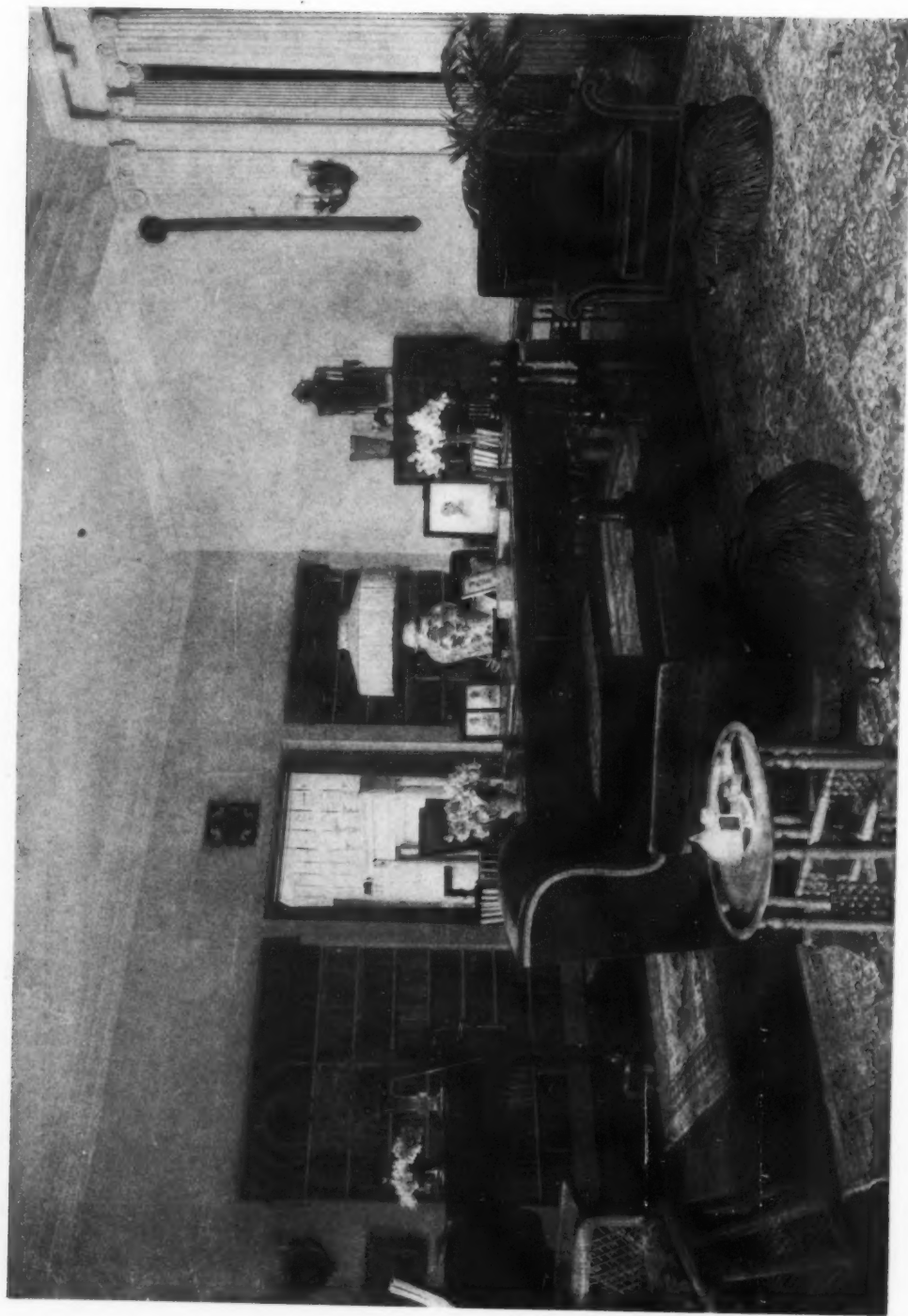
PIAZZA AT SHADOWLAND, RESIDENCE OF DR. J. C. AYER, GLEN COVE, L. I.
C. P. H. Gilbert, Architect.



LIVING-ROOM AND HALLWAY—RESIDENCE
OF DR. J. C. AYER, GLEN COVE, L. I.
C. P. H. GILBERT, ARCHITECT. INTERIOR
ARRANGEMENT BY W. C. CHASE, ARCHITECT.



FIREPLACE IN LIVING ROOM-RESIDENCE
OF DR. J. C. AYER, GLEN COVE, L. I.
C. P. H. GILBERT, ARCHITECT. INTERIOR
ARRANGEMENT BY W. C. CHASE, ARCHITECT.



LIVING-ROOM—RESIDENCE OF DR. J. C. AYER, GLEN COVE, L. I. C. P. H. GILBERT, ARCHITECT. INTERIOR ARRANGEMENT BY W. C. CHASE, ARCHITECT.



CORNER OF LIVING ROOM—RESIDENCE
OF DR. J. C. AYER, GLEN COVE, L. I.
C. P. H. GILBERT, ARCHITECT. INTERIOR
ARRANGEMENT BY W. C. CHASE, ARCHITECT.

responsible for this piece of work, spent far more time and effort in securing the desired effect, with all its irregularities of spacing and color, than would have been required to construct the same building five times over in stone. However one may view the matter on the score of aesthetics, it must be admitted that the result achieved opens up a new way of avoiding a bald and repulsive concrete surface, the only drawback being the difficulty, one might almost say the impossibility, of ever attaining a thoroughly satisfactory effect when such work is done on a purely commercial basis.

Some readers will doubtless unfavorably criticize the unmistakable mediaeval and early Renaissance proclivity manifest in the general conception of the studio. They will insist that it is unsuited to the genius of the modern American house, that it is, in short, un-American. These same ready critics, if closely pressed, might find it difficult to define exactly what is suited to the genius of the modern American house or to state what is American, once they pass beyond the bounds of either early Colonial or Georgian precedent. The truth of the matter is that the test of fitness for modern American use is to be found in the way a mode of architectural expression is employed rather than in the mode itself. The surest guide to judging architectural fitness will lie in cultivating a reasonable sense of discrimination and the ability to recognize and sift out the truly vital qualities.

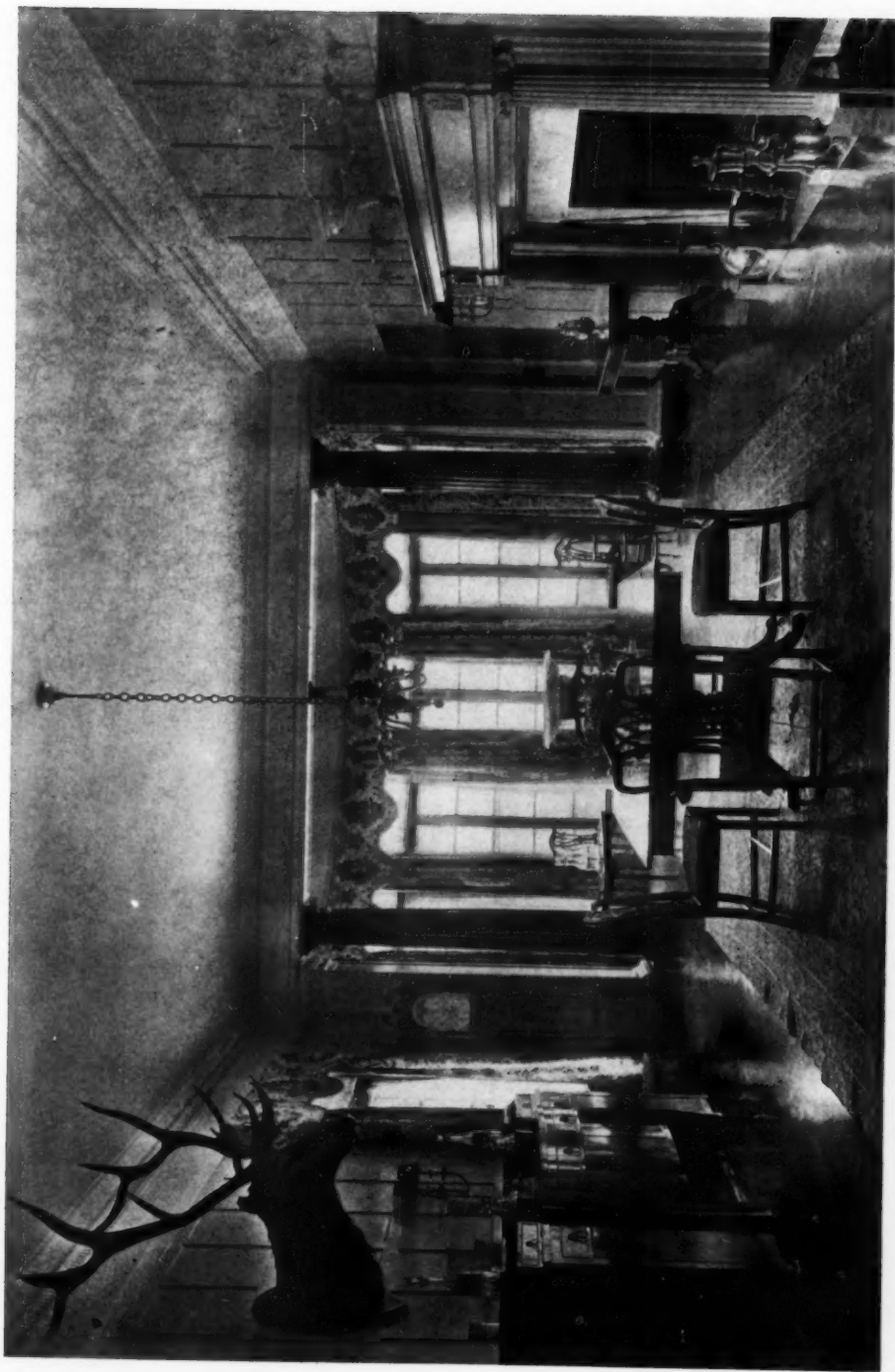
To return once more to the specific instance of the studio at Shadow Lane which provoked the foregoing discussion, it is well to remember that we are not all mentally constituted alike and that individual taste is largely due to individual mental bias. The purely romantic type of mind, with its strong predisposition to mysticism, will always respond to the appeal of all that is in any degree mediaeval, whether in philosophy, religion or art. The classic type of mind, on the other hand, will be totally out of sympathy with what is dear to the romantic type. Just now there is a rather preponderating inclination towards the classic ideals. The studio at Shadow

Lane, with its strongly romantic note, comes, therefore, as a timely variant and tonic in an era of classic modernism or modern classicism, whichever way one wishes to put it. It is due to say that it is exceedingly well and consistently executed in every particular.

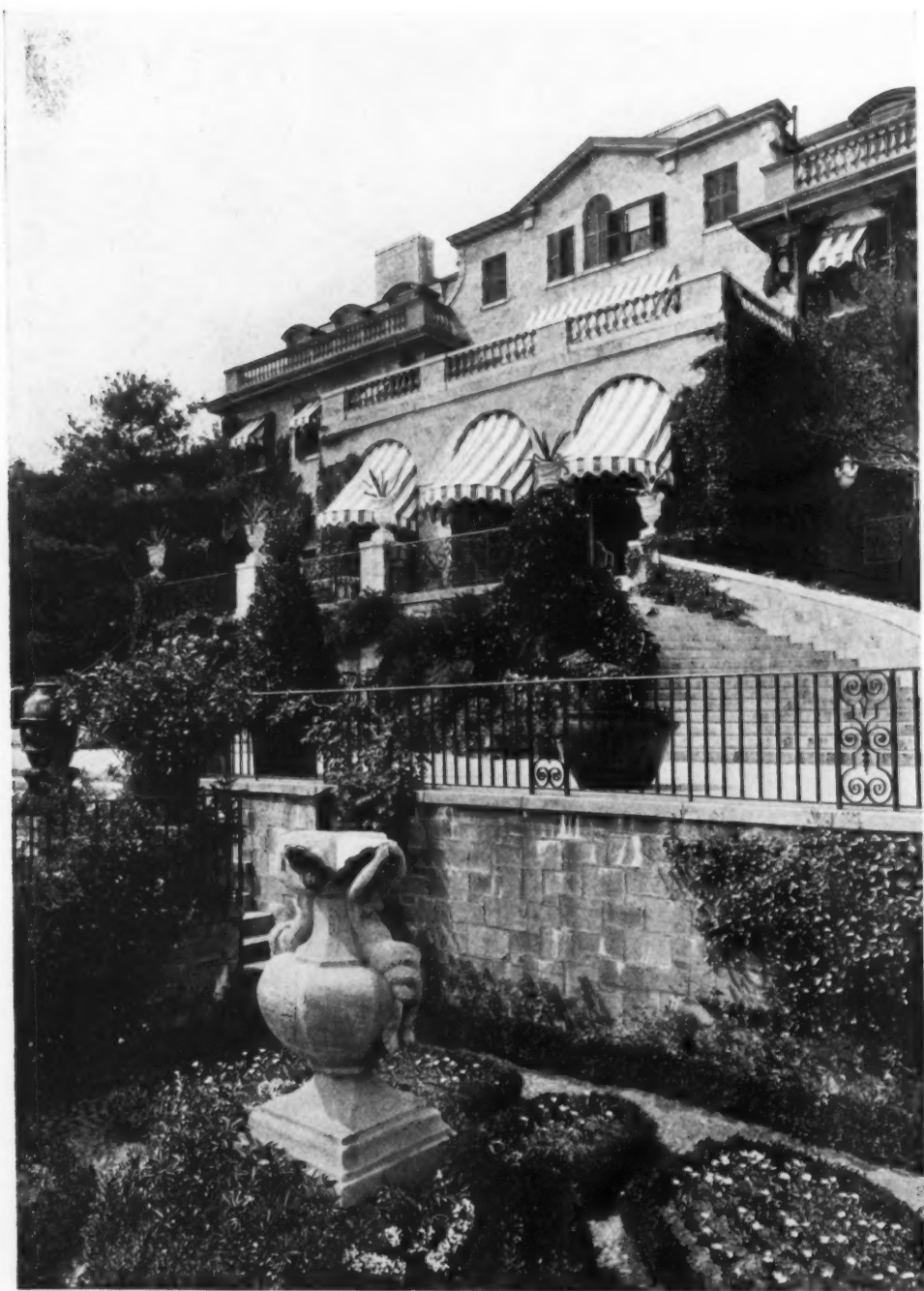
In the exterior, which is of later period, an harmonious treatment has been skillfully observed which ties it satisfactorily to the rest of the house. The general French tone of the composition with the Norman candle-snuffer turret roofs is both distinctive and satisfying. The dormers have been so managed that they accentuate and add charm to the mass lines of the structure and their presence is a positive gain to the general good effect rather than a detriment, as it is so often apt to be. In the use of simple but striking details of design and the employment of treillage the architects have contrived to impart an unusual degree of interest to the exterior walls of stucco, a material that is too often allowed to be barren of charm.

The other Long Island house, at Glen Cove, also presents a stucco exterior, but quite different in texture and general aspect. Not dominated by any single set of architectural affinities, the structure shows a successful composite of several styles and in the blending maintains a satisfactory degree of individuality. The wall surface is especially worthy of note. Apparently the floats have been pulled straight away from the wet stucco, the suction producing sufficient roughness to create the relief of shadow and impart an agreeable texture.

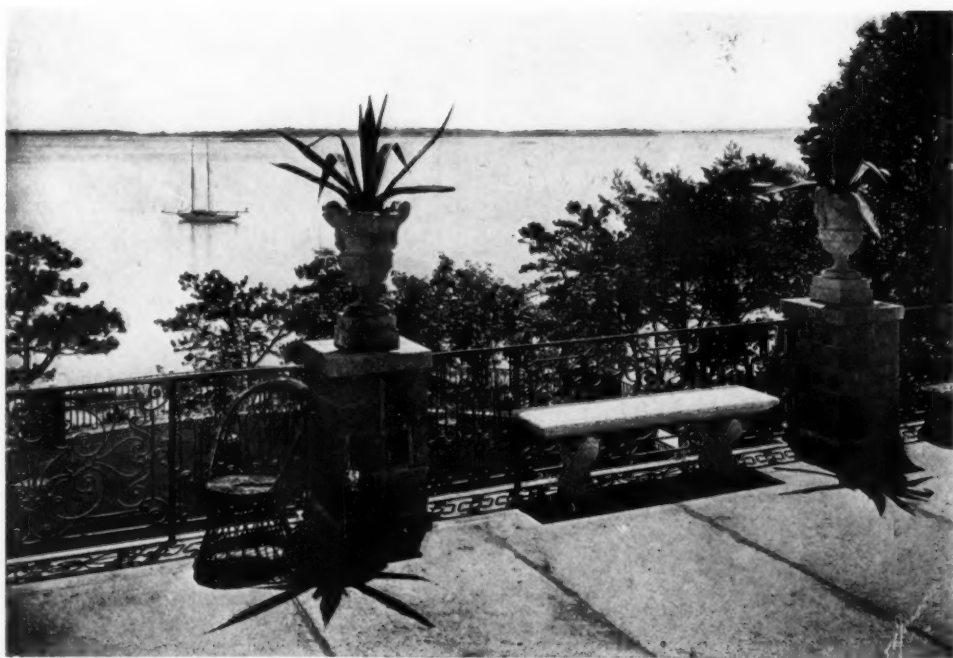
The interior is equally composite in character and even more urbane in result. In the first floor plan everything is subordinated to the great living hall which occupies by far the largest portion of the water front. Any house, particularly any large house, presents problems in furnishing that must be carefully solved if justice is to be done the house itself. At Shadowland the arrangement of the rooms was entrusted to William Chester Chase, architect. This was but one instance of a practice now of common occurrence, a practice that has much to be said in its favor.



THE DINING-ROOM—RESIDENCE OF DR.
J. C. AYER, GLEN COVE, L. I. C. P. H. GIL-
BERT, ARCHITECT. INTERIOR ARRANGE-
MENT BY W. C. CHASE, ARCHITECT.



SEA FRONT TERRACE—RESIDENCE OF W. S.
AND J. T. SPAULDING, PRIDES CROSSING,
MASS. LITTLE & BROWNE, ARCHITECTS.



WATER VIEW—RESIDENCE OF W. S. AND J. T. SPAULDING.
Little & Browne, Architects.

	<p>II The FORMAL AMERICAN COUNTRY HOUSE Residence of W.S. & J.T. SPAULDING, Prides Crossing Mass.—Little & Browne, Architects—</p>	
<p>Residence of C. HOWARD CLARKE, Esq. Devon, Penn.—Charles Barton Keen, Architect</p>		

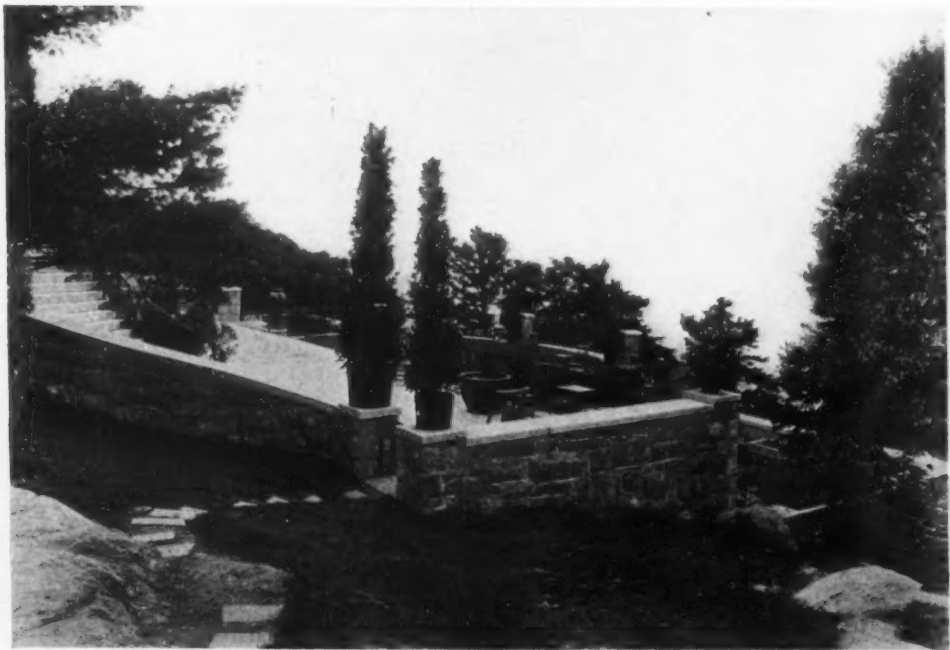
THESE is a time for all things and a place for all things, and there is a place for formality in the plan and general arrangement of certain types of American country houses and their settings, notwithstanding the fact that the note of informality is more usually emphasized instead. In some cases the proportions and plan are such that a house must present some measure of formality in order to maintain its dignity, while again, in other instances, the natural character of the site seems to invite or even compel a formal treatment. There are other circumstances also under which formality is called for, but the two following cases serve to illustrate the formal phase of domestic architecture suffi-

ciently for the present purpose. The one house, Sunset Rock, by Messrs. Little and Browne, is at Prides Crossing, on the north shore of Massachusetts, and the other, by Charles Barton Keen, is Chestnut Wold Farm, at Devon, Pennsylvania.

At Sunset Rock the site presented two alternatives. The surroundings could either be left in native savagery and rugged wildness or else a portion of the immediate setting for the house could be transformed into a striking piece of formal arrangement—such was the lay of the land—while the rest, by way of contrast, was allowed to continue in its original untamed state. The latter alternative was chosen, so that the house and



SEA FRONT—RESIDENCE OF W. S. AND J. T. SPAULDING, PRIDES CROSSING, MASS.
Little & Browne, Architects.



TERRACES—RESIDENCE OF W. S. AND J. T. SPAULDING, PRIDES CROSSING, MASS.
Little & Browne, Architects.



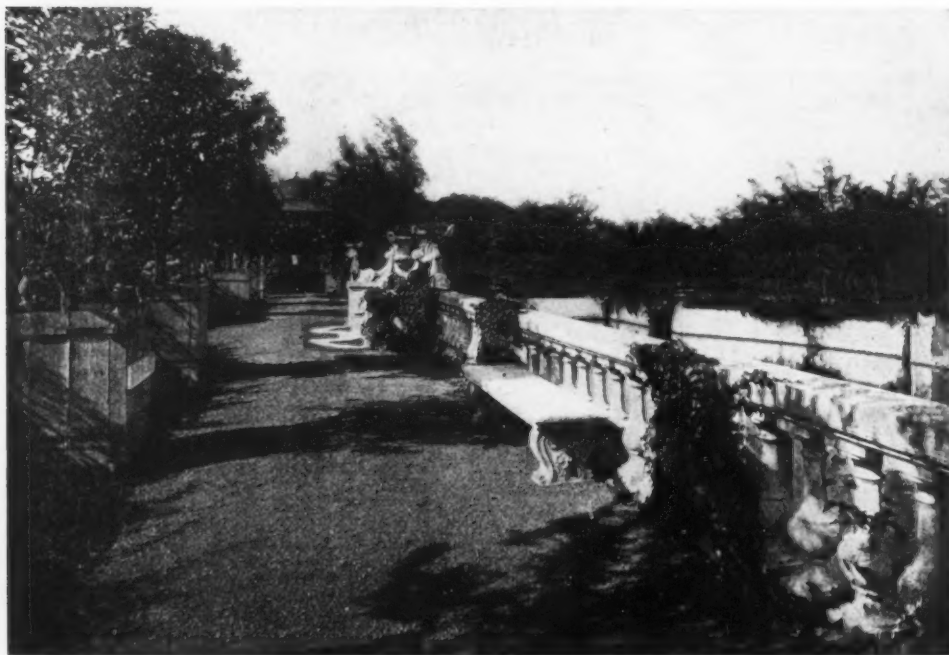
FORECOURT—RESIDENCE OF W. S. AND J. T. SPAULDING, PRIDES CROSSING, MASS.
Little & Browne, Architects.



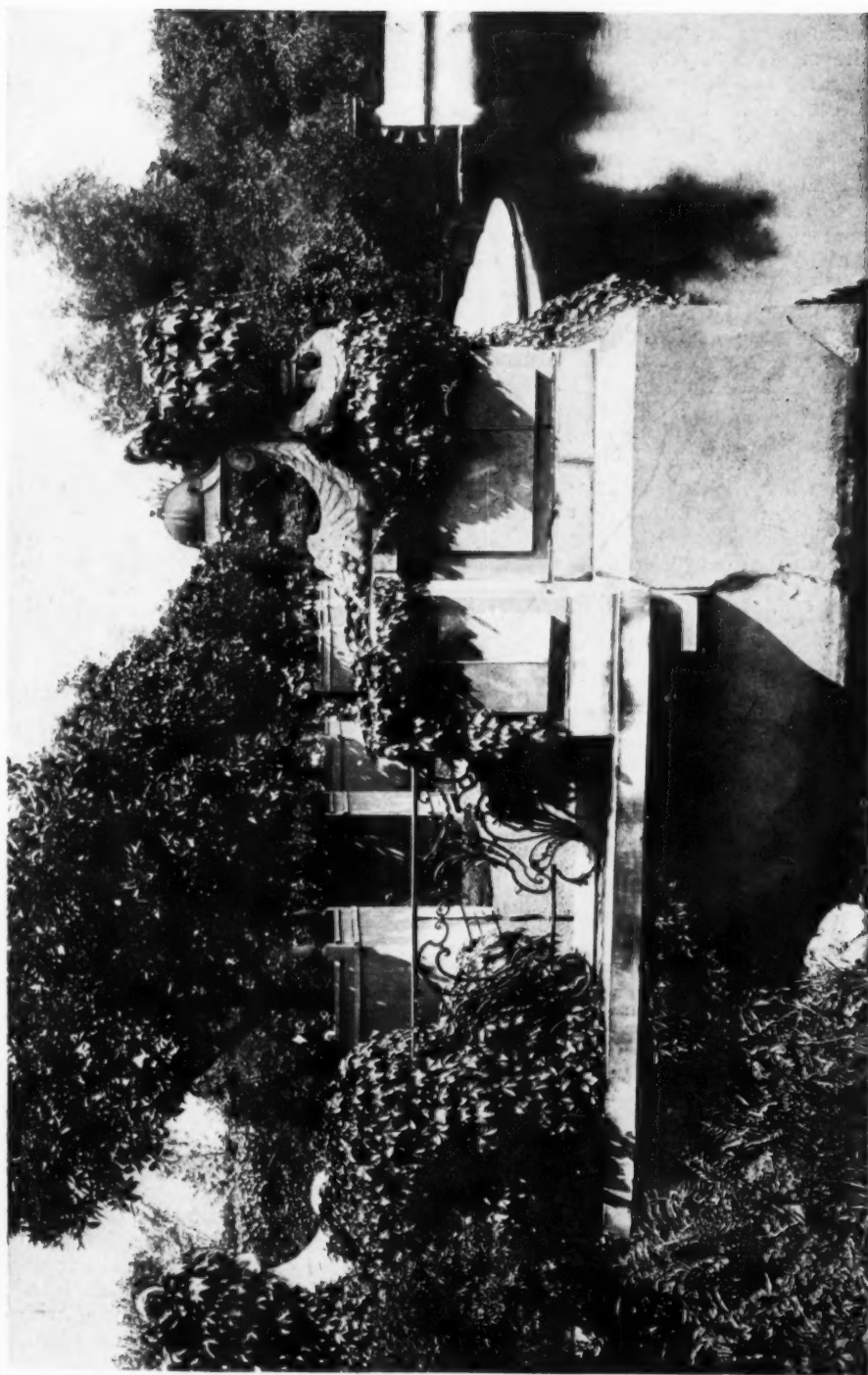
TRELLISED WALL OF GREAT ROOM—RESIDENCE OF W. S. AND J. T. SPAULDING.
Little & Browne, Architects.



SIDE DOOR—RESIDENCE OF W. S. AND J. T. SPAULDING, PRIDES CROSSING, MASS.
Little & Browne, Architects.



GARDEN DETAIL—RESIDENCE OF W. S. AND J. T. SPAULDING, PRIDES CROSSING, MASS.
Little & Browne, Architects.



TERRACE AND POOL—RESIDENCE OF W. S.
AND J. T. SPAULDING, PRIDES CROSSING,
MASS. LITTLE & BROWNE, ARCHITECTS.

its immediate environment had to be moulded into one congruous whole.

The result achieved is a conspicuous justification of the policy of having the architect not only design and supervise the erection of a house, but create the setting as well, or, at least, collaborate with a landscape engineer. Many a really good house misses half the distinction that of right belongs to it merely for lack of some unity and consistency of a general creative scheme embracing the most suitable treatment of the grounds as well as the design of the structure itself. The thoroughly successful house will be in accord with its setting and grow out of it and this desirable combination rarely occurs by chance, particularly if there is any attempt at formality, when the architect's work is terminated with the dismissal of the last mechanic.

A high bluff overlooking the water gave an opportunity for an impressive flight of terraces descending from the sea front of the house, leaving the forecourt and the house door on the opposite front facing the approach. The formal symmetry of these terraces on the sea front has given numerous invitations for interesting treatment of a decorative nature, particularly in respect to the placing of oil jars and urns or appropriate bits of sculpture. The sunk gardens flanking one terrace level contribute not a little to the striking composition.

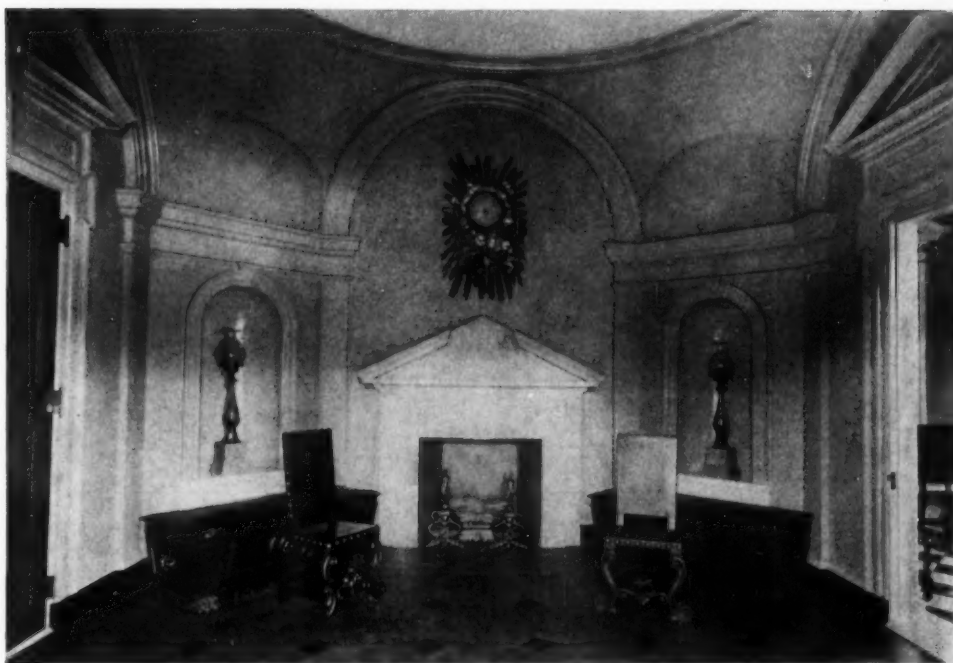
In other parts of the grounds the arrangement of architectural features in connection with pools, terraces and arbors serves to carry out the formal tone impressed by the elaborately tiered sea front, while to one side of the house, where a steep path descends to the shore and boat wharf, the original wild growth has been left untouched. The balustrades, steps and arbors in the formal part of the garden are architecturally well considered and satisfying and their aspect is aided by the vines and shrubbery which have now had time to grow luxuriantly.

Before passing from the sea front, the observer notes several features with satisfaction, the chiefest of which is that all the architectural geniality is kept for that

portion of the structure that is assured of privacy. The element of formality is not one whit abated thereby, for geniality and formality are by no means incompatible, but all unbending from an aspect of general reserve is wisely made in those parts of the house where the view and exposure are most agreeable and where it is reasonable to suppose that the occupants and their guests will spend most of their time. There we see the amenities of loggias, balconies, urned niches and balustraded copings on the wings, which sufficiently conceal without obstructing the dormers—a far better arrangement than the solid copings sometimes used for the same purpose.

The entrance front is fortunately so set that the natural conditions of the site seem to screen the forecourt. The house door is exceedingly dignified and simple in treatment and possesses the merit of not being effusive. An entrance that is duly expressive of hospitality is an excellent feature, but when the air of guarded reserve is sacrificed and it becomes architecturally effusive, it is quite as bad as a gushing stranger, whose sincerity one always mistrusts.

An octagonal, marble paved hall, of thoroughly formal stamp in both architecture and appointments, accords with the spirit of the entrance by presenting an aspect that is gracious but not effusive. At one side of this octagon a doorway opens into the staircase hall, while a corresponding doorway opposite connects with a side hall, giving access to the service department of the household. The note of formality is maintained in the interior plan by the arrangement of the dining room, gallery and drawing room across the whole sea front of the house, the triple arched loggia being in reality but a forward projection at one side of the gallery. The great room, which is interesting for its size, height and general method of treatment, was an afterthought and a later addition, and this fact explains the somewhat awkward approach to it through the billiard room, a mode of access to a room designed for after dinner use that seems a trifle incongruous in a house where formality is largely considered.



ENTRANCE HALL—RESIDENCE OF W. S. AND J. T. SPAULDING, PRIDES CROSSING, MASS.
Little & Browne, Architects.

In the house at Chestnut Wold Farm the formality is more a matter of moods and inclinations than at Sunset Rock, where the formal note is permanent and indelible. The site of Chestnut Wold Farm does not present such uncompromising natural characteristics as does the site at Sunset Rock. Consequently it has been possible to temper the relations between house and grounds with a good deal of latitude in treatment. Formality and informality melt agreeably into each other without any perceptible line of demarcation. The intimacy between the structure and its setting quite does away with any obvious rigidity.

The mode of architectural expression chosen is thoroughly American in character and recalls the porticoed dignity of a familiar Southern type. The tone of formality is largely due to the extent, regularity and massing of the façade and the classicism of the central pillars and pediment. Something in this respect is also due to the broad extent of balustraded grass terrace extending the full

length of the front, for a well placed *tapis vert* is always impressive in appearance and often serves very successfully as an architectural foil to accentuate the features of a structure.

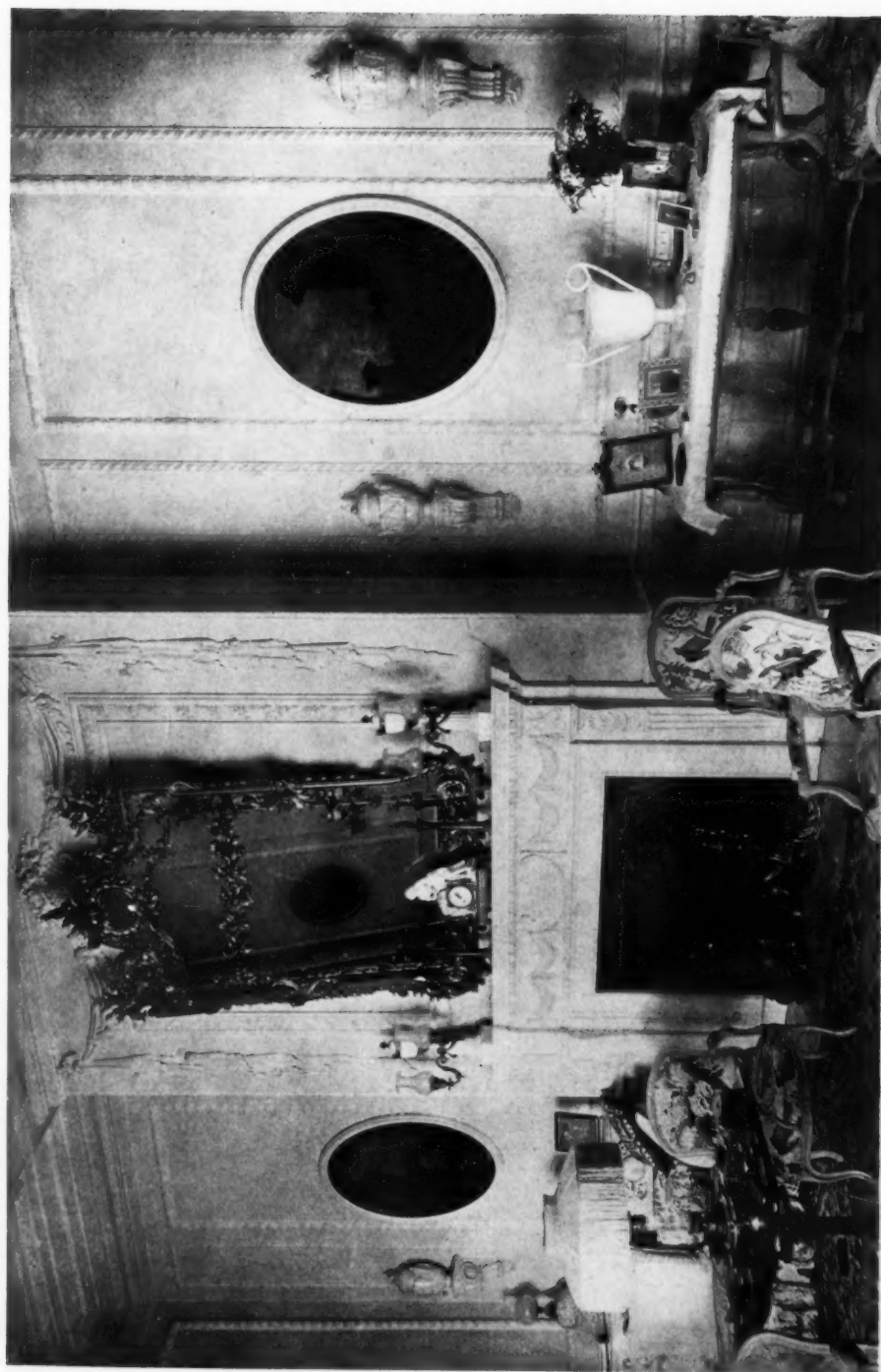
The interior plan, while providing ample and spacious rooms, is so arranged and so proportioned that one is not conscious of any rigidity of style. Indeed, it is scarcely correct to call formality a dominant characteristic of the house at Chestnut Wold Farm. A more truly accurate term would be stateliness. This seems better to suit the type of mellowed formality expressed there. The contrast between the two houses here considered together is interesting because it exemplifies in one instance the incorporation of a strong Latin element into the architectural manner and its assimilation to American requirements, while in the other the predominating genius is rather of a classicism long naturalized on both English and American soils and there modified by centuries of adaptation to local practical conditions.



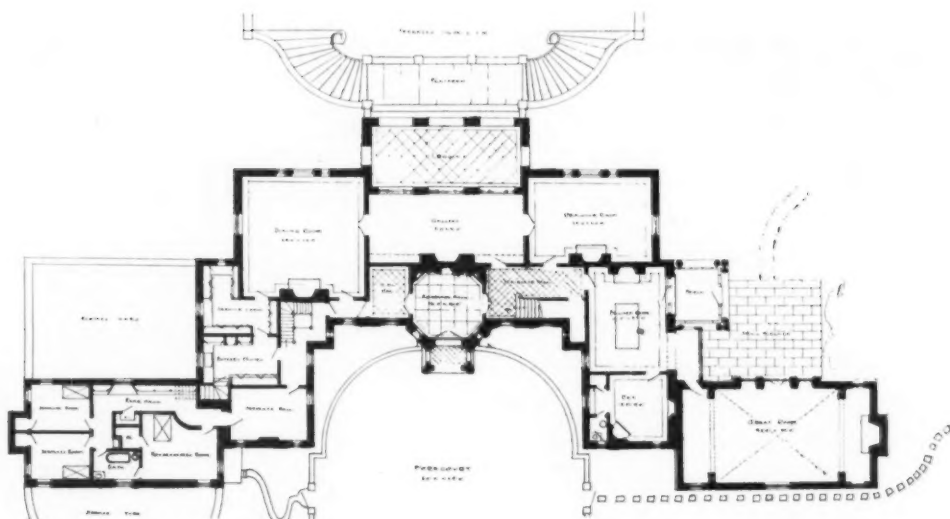
GALLERY—RESIDENCE OF W. S. AND J. T. SPAULDING, PRIDES CROSSING, MASS.
Little & Browne, Architects.



DINING ROOM—RESIDENCE OF W. S. AND J. T. SPAULDING, PRIDES CROSSING, MASS.
Little & Browne, Architects.



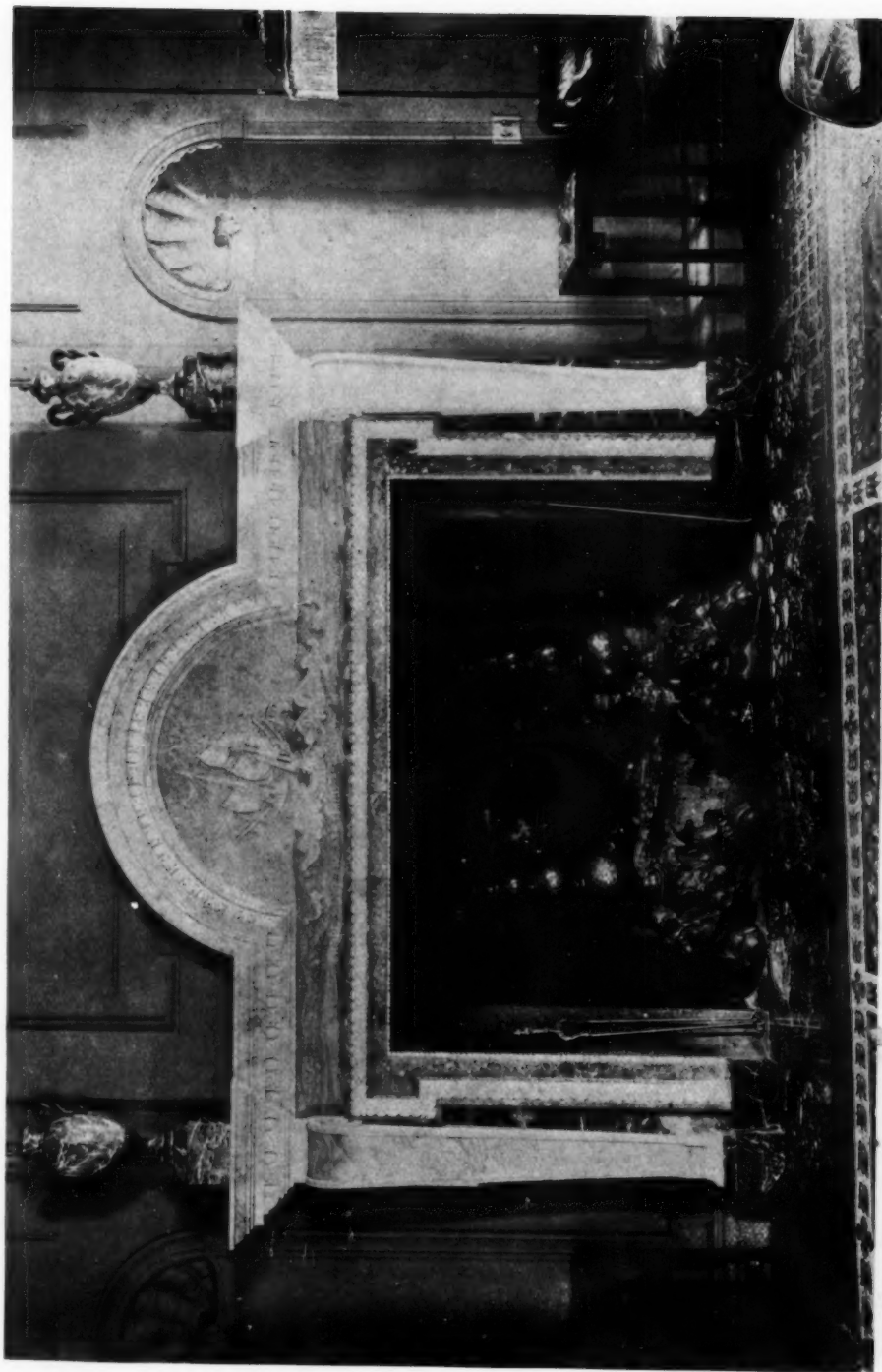
DRAWING ROOM—RESIDENCE OF W. S.
AND J. T. SPAULDING, PRIDES CROSSING,
MASS. LITTLE & BROWNE, ARCHITECTS.



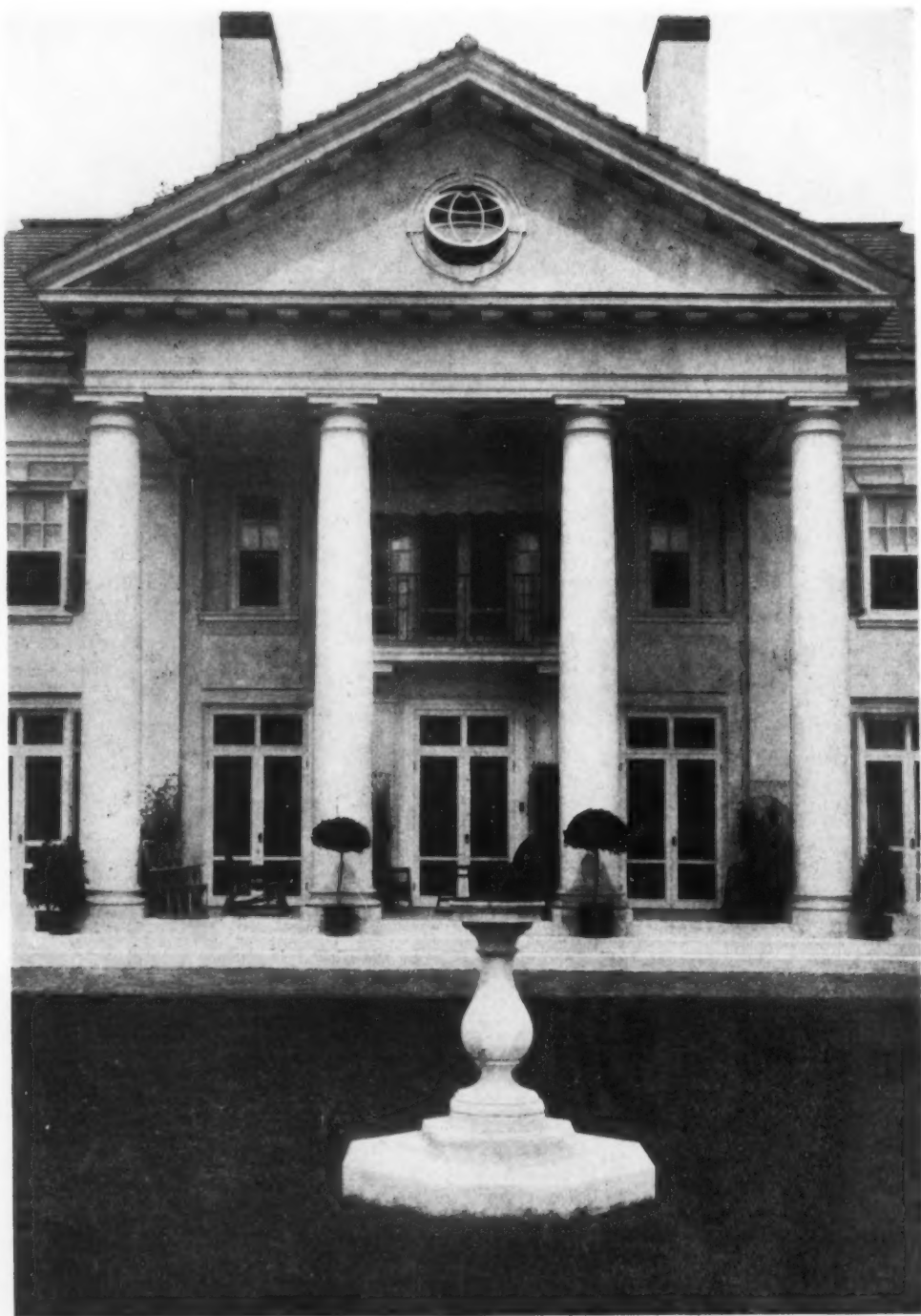
GROUND FLOOR PLAN—RESIDENCE OF W. S. AND J. T. SPAULDING, PRIDES CROSSING, MASS.
Little & Browne, Architects.



FIREPLACE IN GREAT ROOM—RESIDENCE OF W. S. AND J. T. SPAULDING.
Little & Browne, Architects.



FIREPLACE IN GREAT ROOM—RESIDENCE OF
W. S. AND J. T. SPAULDING, PRIDES CROSSING,
MASS. LITTLE & BROWNE, ARCHITECTS.



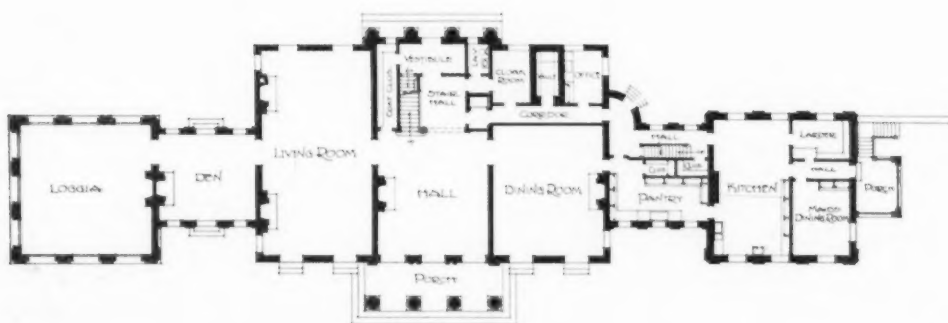
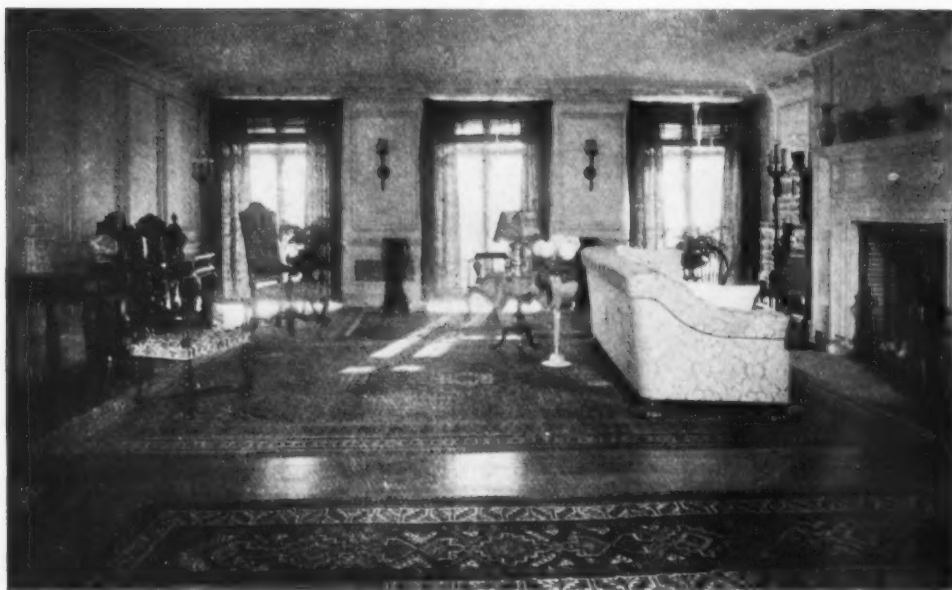
WEST FRONT DETAIL—RESIDENCE OF C.
HOWARD CLARK, JR., ESQ., DEVON, PA.
CHARLES BARTON KEEN, ARCHITECT.



WEST FRONT—RESIDENCE OF C. HOWARD CLARK, JR., ESQ., DEVON, PA.
Charles Barton Keen, Architect.



SOUTH END—RESIDENCE OF C. HOWARD CLARK, JR., ESQ., DEVON, PA.
Charles Barton Keen, Architect.



LIVING-ROOM AND GROUND FLOOR
PLAN—RESIDENCE OF C. HOWARD
CLARK, JR., ESQ., DEVON, PA.
CHARLES BARTON KEEN, ARCHITECT.



FLOWER GARDEN—RESIDENCE OF C.
HOWARD CLARK, JR., ESQ., DEVON, PA.
CHARLES BARTON KEEN, ARCHITECT.



DINING ROOM—RESIDENCE OF C. HOWARD CLARK, JR., ESQ., DEVON, PA.
Charles Barton Keen, Architect.



DRAWING ROOM—RESIDENCE OF C. HOWARD CLARK, JR., ESQ., DEVON, PA.
Charles Barton Keen, Architect.



NORTH AND EAST FRONTS—RESIDENCE OF MRS. GENEVIEVE N. FULLER, DOVER, MASS.
Kilham & Hopkins, Architects.

	<p>III REMODELED COUNTRY HOUSES ~ Residence of ~ M^{RS} GENEVIEVE N. FULLER, Dover, Mass. Kilham & Hopkins, Architects ~</p> <p>Residence of M^{RS} S. BOYER DAVIS Paoli, Penn. ~ Evans & Warner, Architects</p>	
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THERE is an undeniable fascination in taking an old building and remodelling it, frankly accepting its inherent limitations and making the best of them. Quite apart, however, from the pleasure derived from the stimulus and exercise of ingenuity and the ultimate sense of satisfaction in achievement, there are very substantial and practical reasons for paying due heed to remodelling as a basis for evolving desirable country houses. Oftentimes there are advantages of site and planting that especially commend themselves. Again, old buildings that are structurally sound not seldom afford an exceptionally favorable base to work

upon if one is fortunate enough to be able to visualize latent possibilities. Of the two remodelled buildings chosen for discussion, one was an old stone farmhouse at Paoli, Pennsylvania, and was expanded to its present form by Messrs. Evans and Warner; the other was an old barn at Dover, Massachusetts, and was transformed into a comfortable dwelling by Messrs. Kilham and Hopkins.

The barn at Dover had three excellent recommendations in its favor, an exceptionally agreeable site, well grown trees and sound structure. With these three features as a basis of operations, a creditable and roomy country house, as the illustrations show, has been evolved.



GALLERY—RESIDENCE OF MRS. GENEVIEVE N. FULLER, DOVER, MASS.

Kilham & Hopkins, Architects.

Everything was used practically as it stood in the old structure and there has been no radical change. Even the roof, which wears a different aspect from the covering of the erstwhile barn, is really the old roof truncated and the pitch is virtually unaltered.

The old stone wall of the cow yard has been retained to form a clothes drying enclosure. The piazza has been recessed on one side precisely in part of the space occupied by the hay mows in that section of the barn. The gallery running from the staircase hall and living room to the dining room is but the old driveway between the mows. All the old posts and beams have been left undisturbed and are enclosed and disguised in the panelling. All structural supports play exactly the part now that they did when the barn was first erected. The placing of doors and windows has been conformed to these constructional necessities and the result has certainly not suffered architecturally.

Viewed as a whole, the house is straightforward and unpretentious and yet it is by no means lacking in charm.

The charm, too, is positive and not of the negative sort that comes from the avoidance of faults that it would have been possible to commit. In every line this reconstructed barn is plainly and unmistakably American. There is no disguising its ancestry. In this frankness and broad simplicity there is something highly pleasing and there is only one serious blemish in the exterior aspect, which, after all, is such an unusual thing that its existence may, perhaps, be condoned on the score of novelty suggested by expediency.

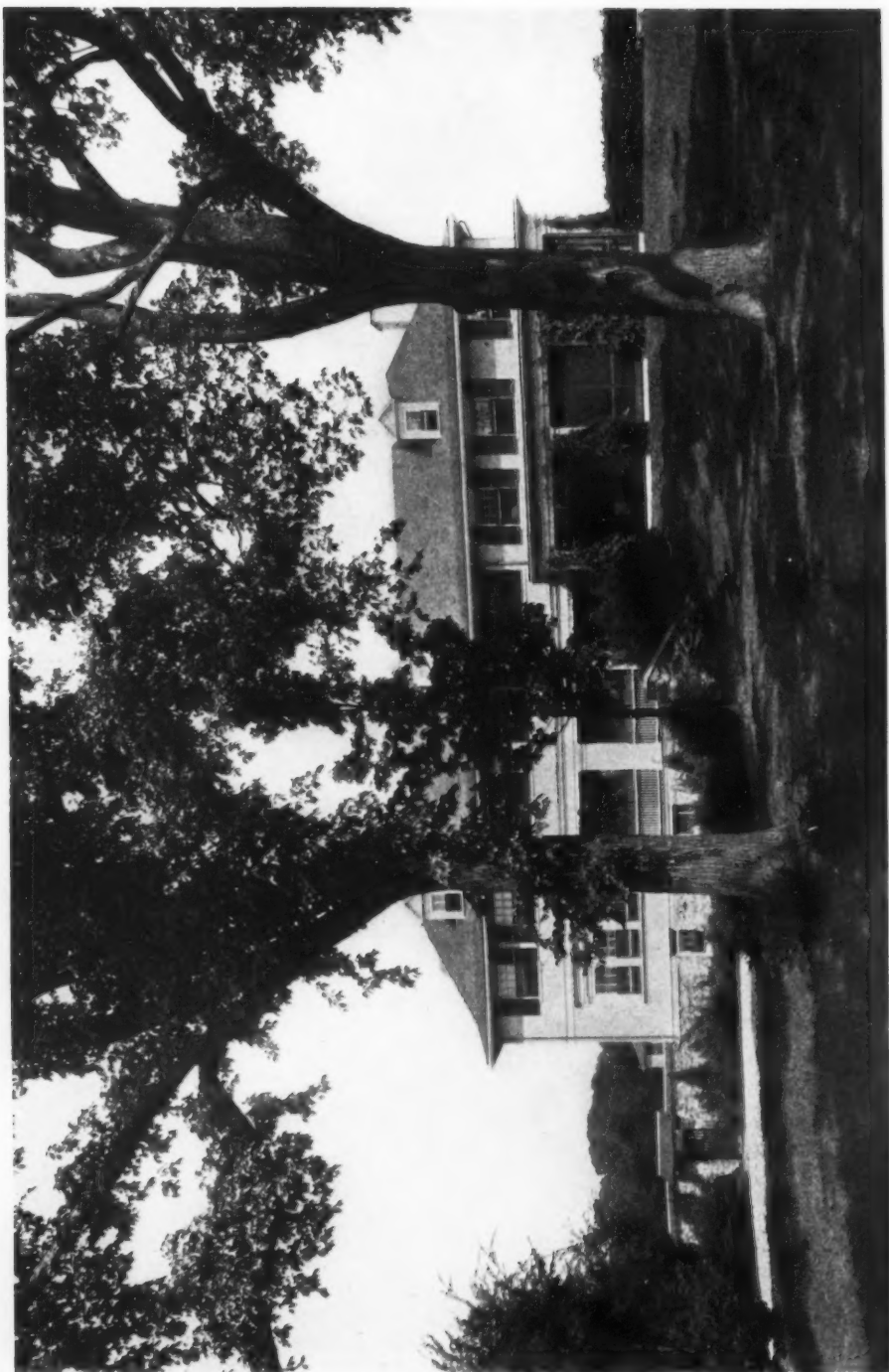
That single blemish is the chimney at the east end of the building. Its foundation is sapped by a window in the second floor and its truncated pyramidal base sits heavily on the eaves, where it seems to have no sufficient means of support. The lines of the base conform to the pitch of the roof. The device has the merit of being unusual and, doubtless, interior conditions demanded both a window and a chimney at that particular spot, so that the solution presented was an ingenious way of having two things occupying the same



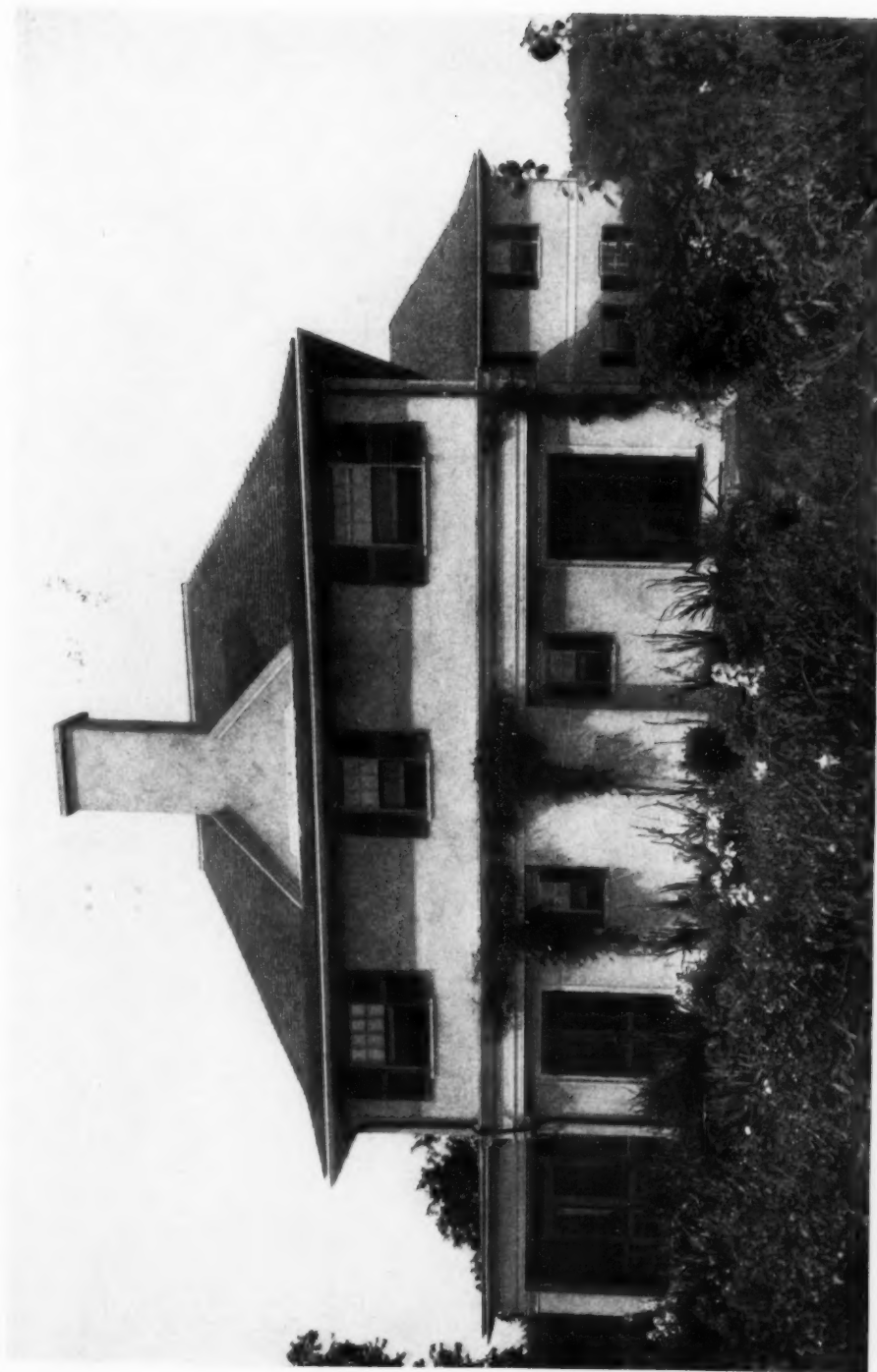
GROUND FLOOR PLAN—RESIDENCE OF MRS. GENEVIEVE N. FULLER, DOVER, MASS.
Kilham & Hopkins, Architects.



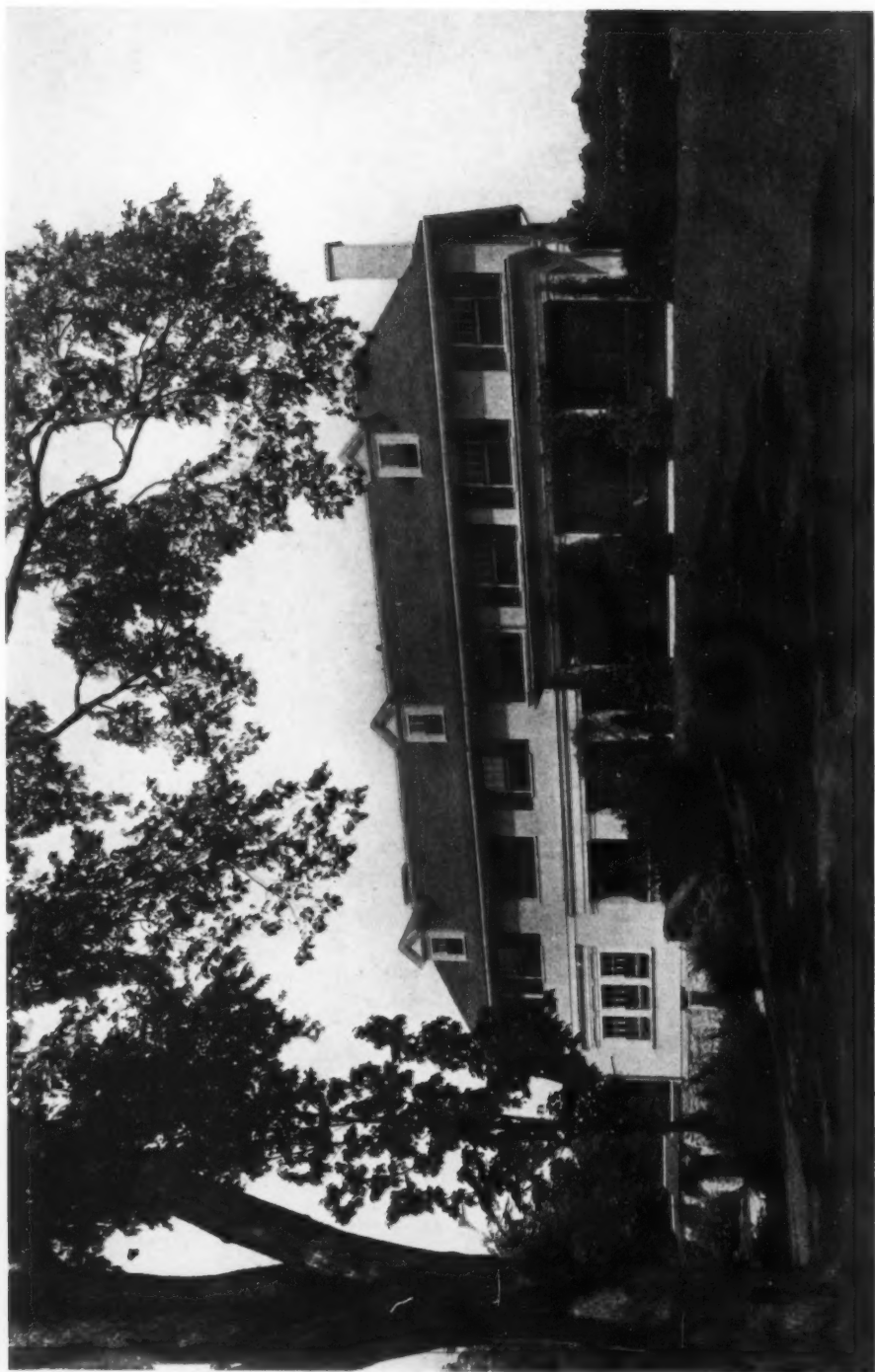
MANTEL IN DINING ROOM—RESIDENCE OF MRS. GENEVIEVE N. FULLER, DOVER, MASS.
Kilham & Hopkins, Architects.



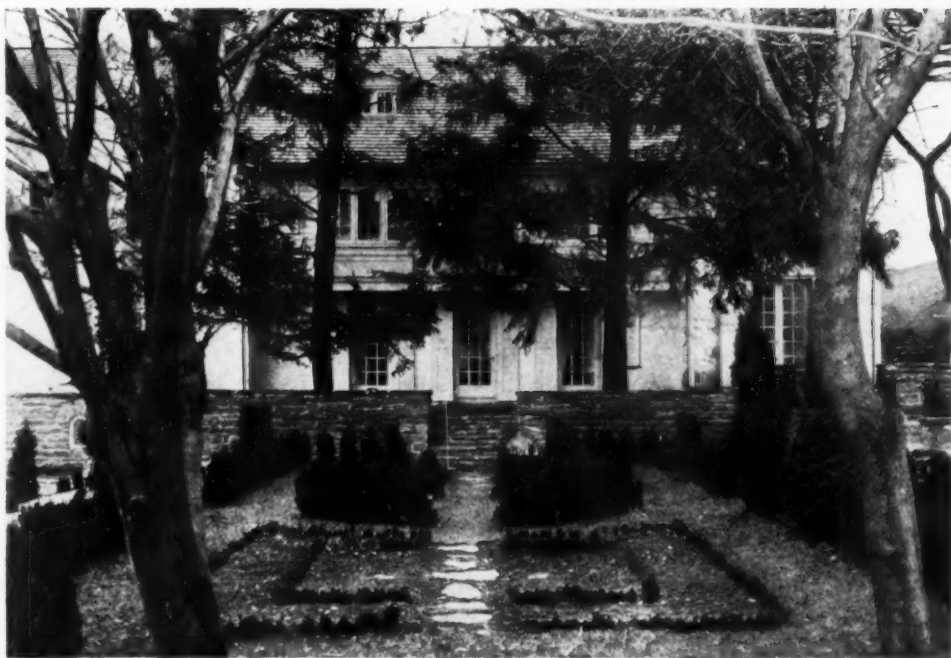
SOUTH FRONT-RESIDENCE OF MRS.
GENEVIEVE N. FULLER, DOVER, MASS.
KILHAM & HOPKINS, ARCHITECTS.



EAST END—RESIDENCE OF MRS. GENE-
VIEVE N. FULLER, DOVER, MASS.
KILHAM & HOPKINS, ARCHITECTS.



SOUTH FRONT—RESIDENCE OF MRS.
GENEVIEVE N. FULLER, DOVER, MASS.
KILHAM & HOPKINS, ARCHITECTS.



GARDEN FRONT—RESIDENCE OF MRS. S. BOYER DAVIS, PAOLI, PA.
Evans & Warner, Architects.



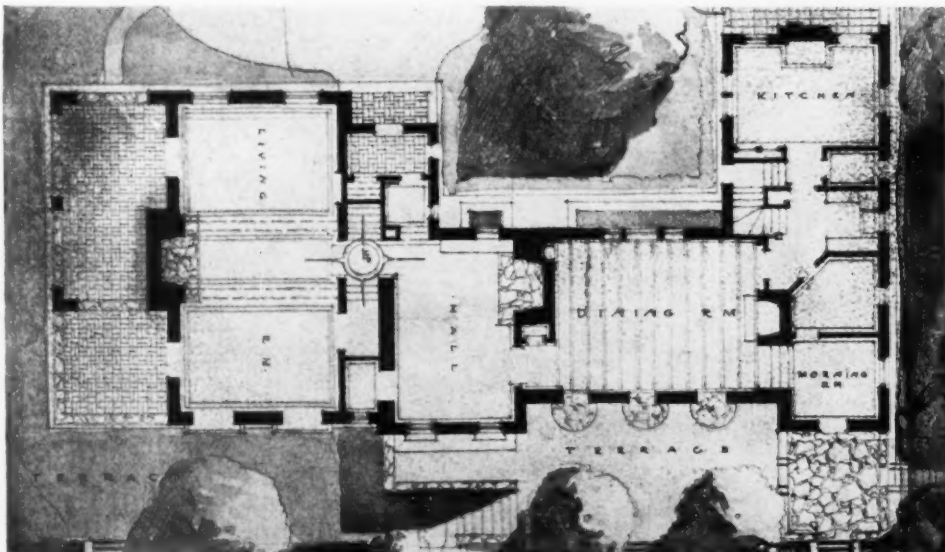
FORECOURT—RESIDENCE OF MRS. S. BOYER DAVIS, PAOLI, PA.
Evans & Warner, Architects.



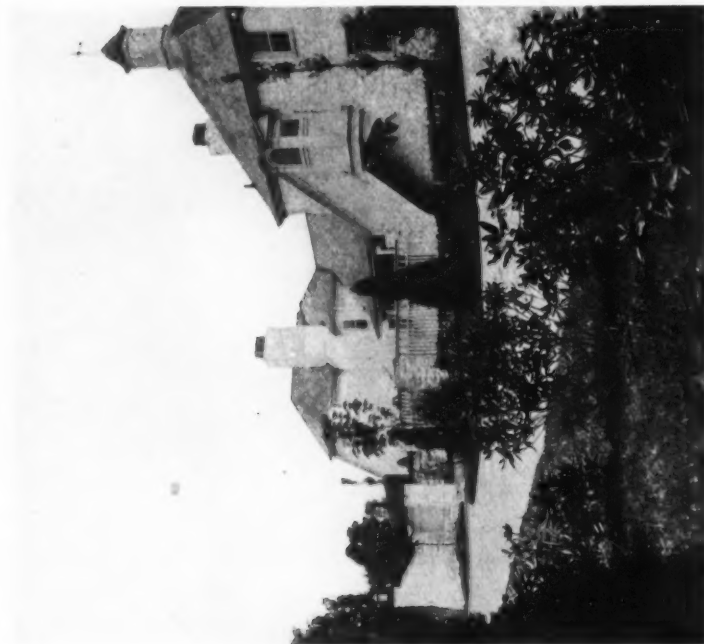
GARDEN FRONT—RESIDENCE OF
MRS. S. BOYER DAVIS, PAOLI, PA.
EVANS & WARNER, ARCHITECTS.



DINING ROOM—RESIDENCE OF MRS. S. BOYER DAVIS, PAOLI, PA.
Evans & Warner, Architects.



GROUND FLOOR PLAN—RESIDENCE OF MRS. S. BOYER DAVIS, PAOLI, PA.
Evans & Warner, Architects.



Evans & Warner, Architects.

GARAGE-RESIDENCE OF MRS. S. BOYER DAVIS,
PAOLI, PA.

Evans & Warner, Architects.

ENTRANCE TO FORECOURT-RESIDENCE OF MRS. S. BOYER
DAVIS, PAOLI, PA.



GROUPING OF BUILDINGS—RESIDENCE OF MRS. S. BOYER DAVIS, PAOLI, PA.
Evans & Warner, Architects.

space at the same time. However, one cannot quite reconcile the eye to the effect.

The windows are of generous dimensions and the tops of those on the second floor are wisely kept well up under the eaves. Absolutely in line with the upper windows, and of practically the same proportions, are the apertures of the sleeping balconies. The treatment accorded them is both agreeable to the eye and fulfills hygienic requirements, a feat that is not always achieved in the management of these architectural *bêtes noires*.

Inside the house, the gallery that takes the place of the former wagon way is one of the pleasantest features. It is both broad and sunny and, being fully furnished, makes a charming place to sit in winter if one wishes to change from the living room for variety's sake. Dining room, living room and billiard room are all pleasantly planned and executed and all have good exposures, while the second floor rooms partake of the same general character.

The farm house at Paoli had substantially the same features to commend it for remodelling as the Massachusetts barn. The site on the slope of a hill was peculiarly pleasant, there was old shade and an adjacent orchard, and the structure itself, what there was of it, was staunch and worth making full use of in the work about to be undertaken.

The compass of the old building was far too small, so that it could only be used as a nucleus to start from, but it lent itself well to incorporation in an expanded house and did not impose conditions difficult to be surmounted.

In the present scheme the dining room and hall, and the rooms above them, constitute the entire extent of the original dwelling and the rest of the rooms are in additions built on at each end and at different levels, owing to the contour of the ground. In the course of remodeling the plan of the parent house was wholly revolutionized and a wide fireplace changed around from one side to the other of a high stone chimney.

In the scheme of treatment many local traditions were preserved and were given fresh meaning and renewed vitality. Paoli is in the old Welsh Barony, beyond the borders of Philadelphia, and the countryside is full of local building peculiarities inherited from the early Welsh and English settlers. To mention only a few of these, there are penthouses and hoods over house doors, steep pitched roofs and arched lintels above doors and windows, to say nothing of the strongly individual character of the masonry. Furthermore, there is a practice, sometimes indulged in, of whitewashing the stone walls of farm houses and outbuildings.

In the remodelled and enlarged house



HALL FIREPLACE—RESIDENCE OF MRS. S. BOYER DAVIS, PAOLI, PA.
Evans & Warner, Architects.

at Paoli we find penthouses, which accentuate the low, horizontal lines of the buildings; a hood over the house door, not, however, of the local traditional shape; depressed arches or arched lintels over triple instead of single windows; masonry laid in the time-honored way; and, finally, a glistening white coat over the stonework. Thus it is plain that the traditions of the neighborhood have been perpetuated and, at the same time, given a new application and combined with new features for which there was no local precedent as, for example, the long, sloping roof above the dining room piazza or the form of the door opening upon the terrace.

A remodelled house is apt to be true to local ideals and free from exotic impress, even though foreign features may be introduced here or there. The old is so marked in type that the remodeller is likely to feel that his pace has been set and his pattern marked out for him. It is then that his skill will be taxed in blending old and new so that, while tra-

dition is not violated, there may be enough originality to give interest. In other words, the remodelled building must not be a slavish copy of something else, but must be free and full of vitality.

The house at Paoli fulfills this condition, for while many departures have been made from the letter of local tradition, it is true to the spirit and it is this quality that makes the incorporation of some pleasing English conceits at the same time so seemly. In the grouping and treatment of the out-buildings, also, not a little credit is due. They correspond in general character with the house and have been so disposed that they add both dignity and pictorial interest to the outlook. The suitable design and placing of out-buildings on country places is a matter of great import and might profitably be more considered than it often is and it is always pleasant to find an instance where due attention has been paid to this requirement, which has so wide a bearing.



SOUTHEAST FRONT—RESIDENCE OF HARRY L. RICE, ESQ., DOVER, MASS.
Kilham & Hopkins, Architects.



IV AMERICAN ADAPTATION OF ENGLISH MODELS~

Residence of HARRY L. RICE, ESQ.
Dover, Mass. • Kilham & Hopkins, Architects

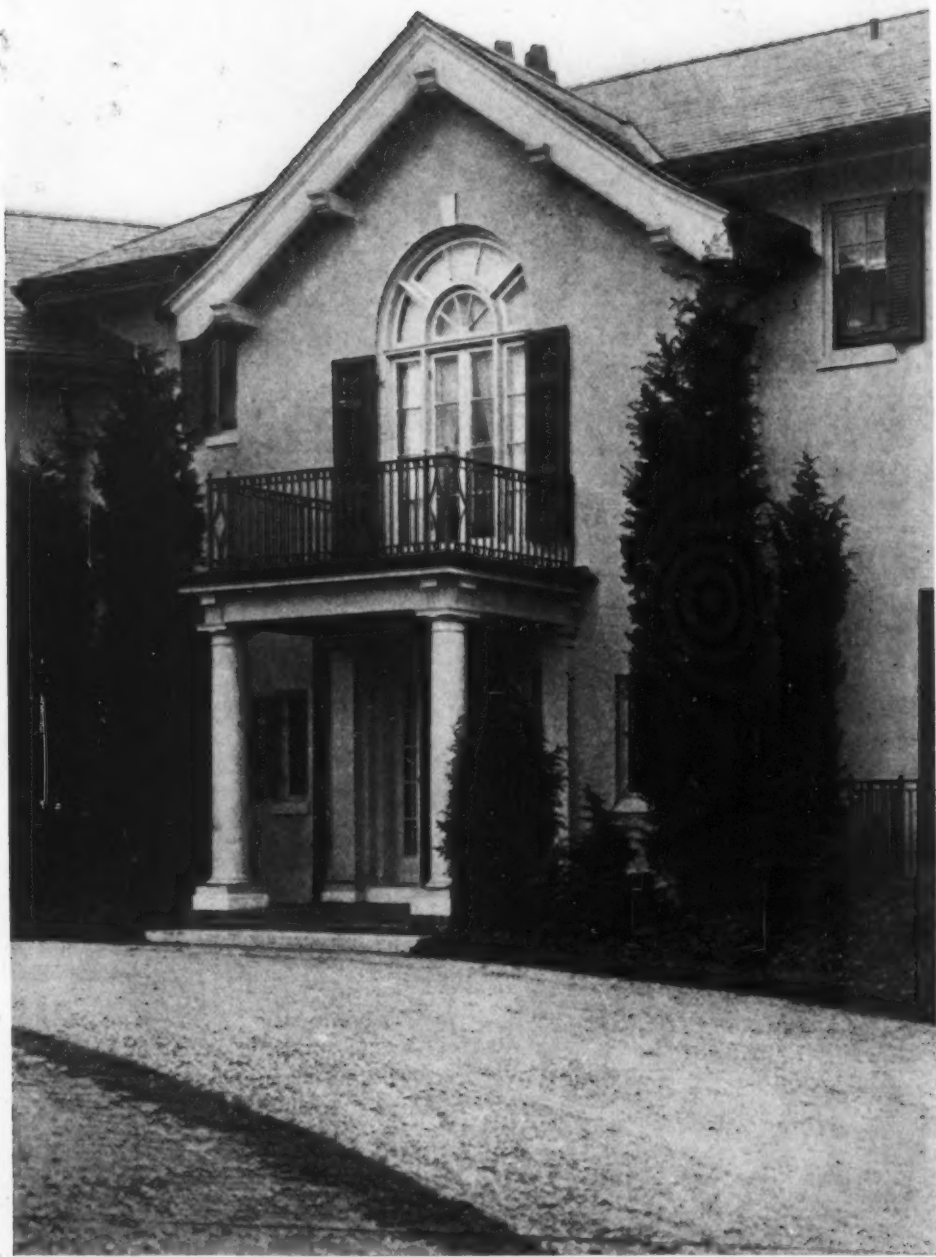


THE house of Harry L. Rice, Esq., at Dover, Mass., designed by Messrs. Kilham and Hopkins, affords an instructive study in the adaptation of certain English country house principles to the needs of the American country house builder. Adaptation is necessary, for no matter how closely our ways and the ways of our British cousins may resemble each other, it is safe to say that very few American families would find keeping house in a British establishment altogether comfortable and convenient without some preliminary readjustment, and it is quite certain that Britons would wish changes in our domestic order.

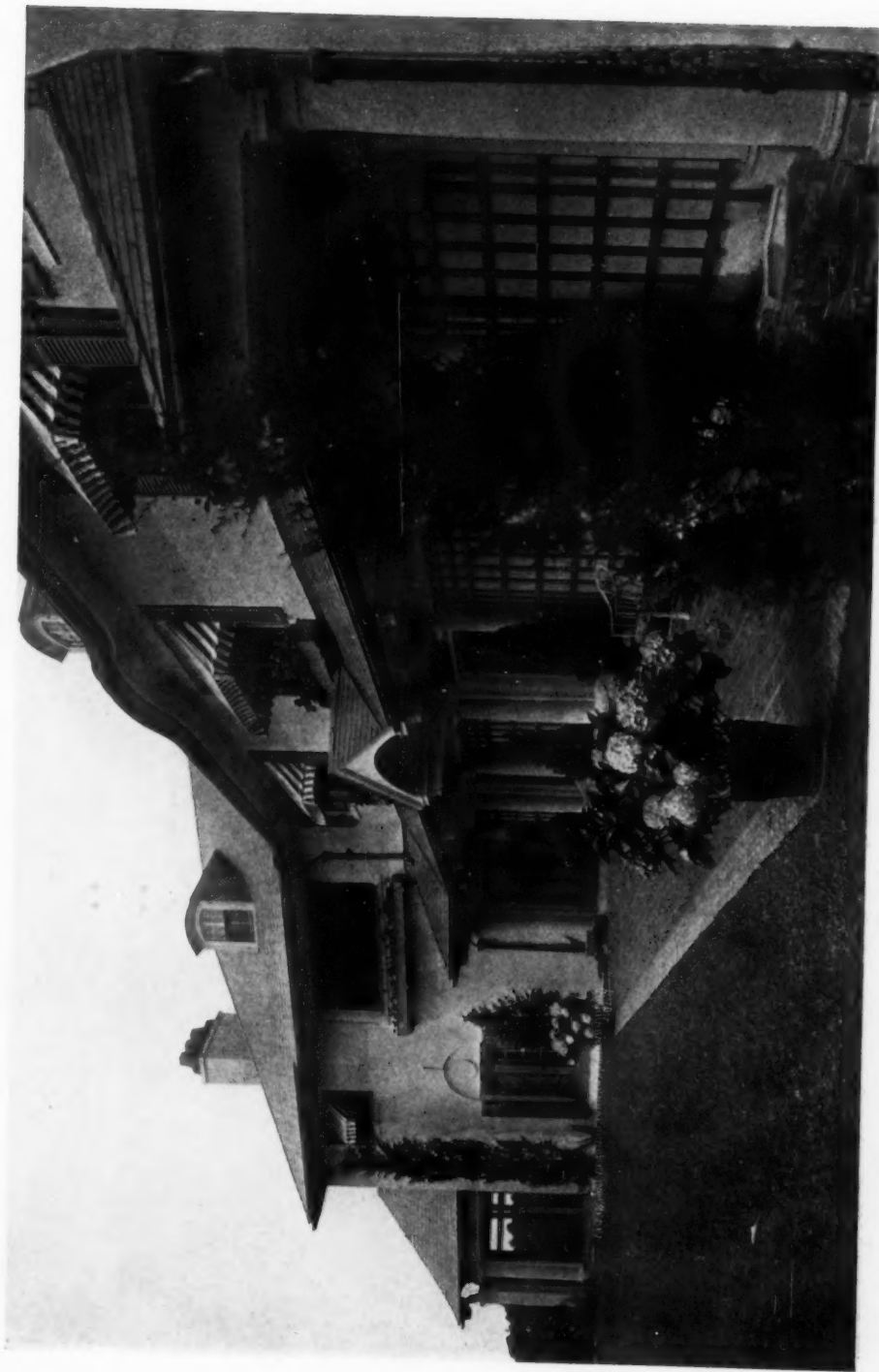
Notwithstanding our minor points of difference in household management, however, English country life is of so much longer standing and fuller development than most of our own that we are fain occasionally to draw bits of domestic architectural inspiration from across the water. The house at Dover exemplifies a rational manner of drawing from English sources without compromising our own national identity or jeopardizing the title to originality. As in many of the modern English country houses, Beaux-Arts conventions and rigid rules of axes have been cast to the winds and, in an

independent spirit of freedom, the claims of expediency or of personal inclination have been heeded rather than stereotyped principles of classic balance and precision.

It is rank heresy, of course, in the eyes of many excellent people, both architects and laymen, to utter a word of cavil or dissent regarding Beaux-Arts proprieties, but, all the same, two facts confront us that must be reckoned with by all who keep their eyes open and think about what they see—first, those who follow with slavish zeal the carefully polished and precise precepts of present fashionable architectural orthodoxy are doing some deadly dull work, correct, to be sure, but quite without real vital interest or spark of originality; second, in domestic designing, the British architects who refuse to be bound by dead scholastic proprieties and, daring to think for themselves, have cast off the trammels of convention, have scored some of their greatest successes and that without making their work freakish. In large public work American architects far excel them, and that the English frankly admit, but in domestic architecture there is much that we may learn from our British cousins.



HOUSE DOOR—RESIDENCE OF HARRY
L. RICE, ESQ., DOVER, MASS.
KILHAM & HOPKINS, ARCHITECTS.



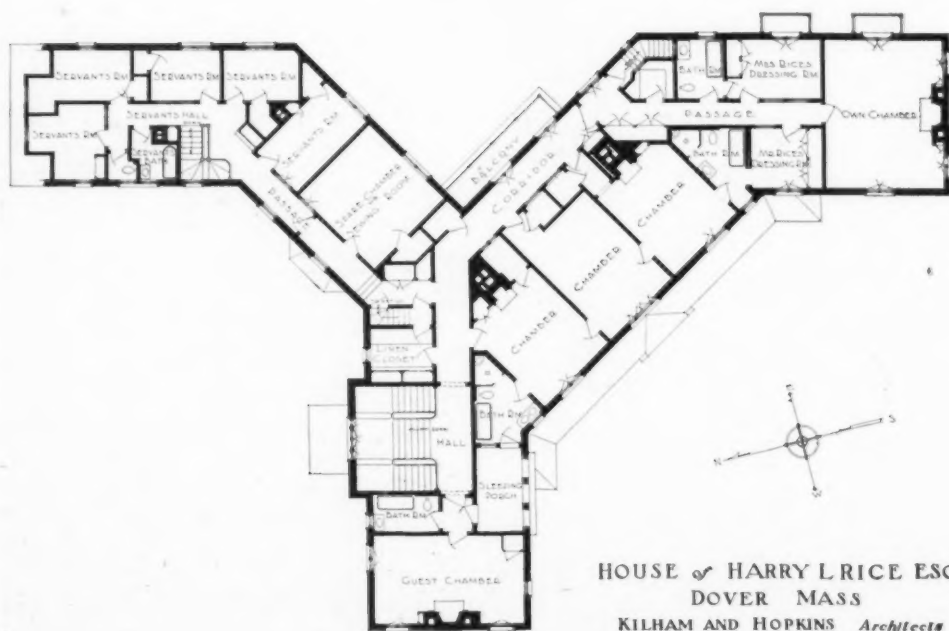
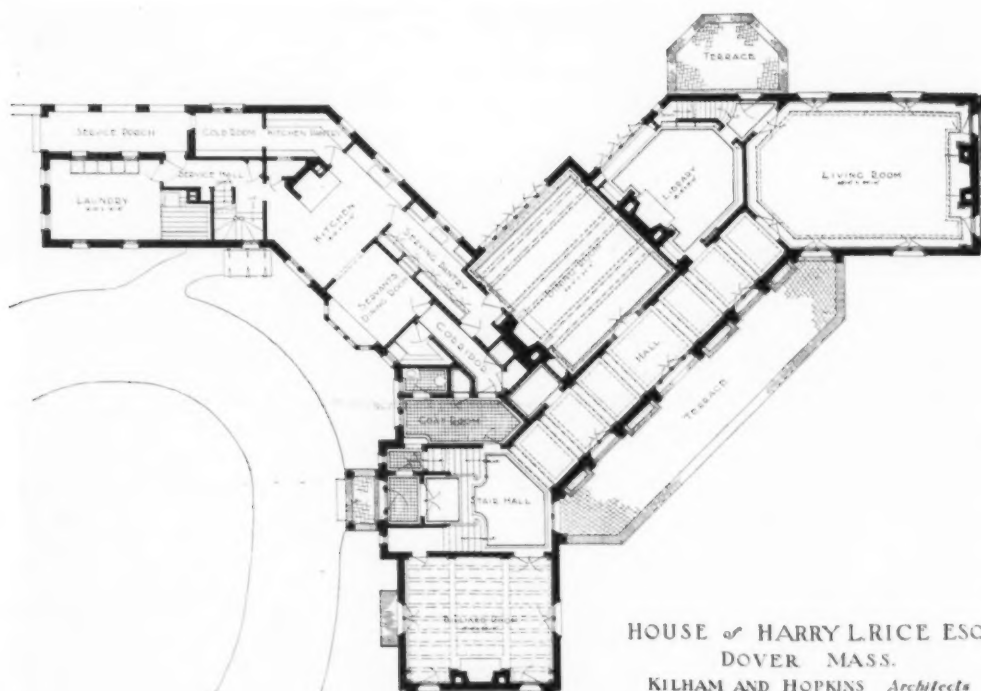
SOUTHWEST FRONT—RESIDENCE OF
HARRY L. RICE, ESQ., DOVER, MASS.
KILHAM & HOPKINS, ARCHITECTS.



STAIRCASE—RESIDENCE OF HARRY
L. RICE, ESQ., DOVER, MASS.
KILHAM & HOPKINS, ARCHITECTS.



GALLERY—RESIDENCE OF HARRY
L. RICE, ESQ., DOVER, MASS. KIL-
HAM & HOPKINS, ARCHITECTS.



FIRST AND SECOND FLOOR PLANS—RESIDENCE OF HARRY L. RICE, ESQ., DOVER, MASS. KILHAM & HOPKINS, ARCHITECTS.



DINING ROOM - RESIDENCE OF
HARRY L. RICE, ESQ., DOVER, MASS.
KILHAM & HOPKINS, ARCHITECTS.



SOUTH VIEW—RESIDENCE OF HARRY L. RICE, ESQ., DOVER, MASS.
Kilham & Hopkins, Architects.

It was in this modern domestic British attitude of open-mindedness that the problem of the Dover house was approached. There was a site near a hill-top, there was an especially fascinating view in one direction and there was the fact that the sun rises in the east and sets in the west which caused certain preferences in the matter of exposure. These with some less basic but, nevertheless, important requirements supplied the premises on which to work. The solution of the problem brought a structure shaped somewhat like an irregular Y, not unsymmetrical but with ell and wings running off at obtuse angles, wherever there was any occasion for them to do so, to catch the sun or command a view or the like. The result is both satisfying and reasonable.

Monotony, the usual menace to the wall interest of the modern concrete or stucco house, has been wholly avoided by the judicious use of iron balcony railings, by countersunk, round-headed panels above the first floor windows, by treillage, door-hoods and penthouses, all of which contribute the relief of contrast, line and shadow.

Fenestration has been so dealt with as to ensure the greatest interest—French windows of ample dimensions for much of the ground floor and, on the second, wide, generous openings

whose tops are just beneath the eaves cornice. The apertures of the sleeping balconies correspond with the window lines.

The house door opens into a broad hallway, flanked by twin staircases ascending to a junction at a landing. Critics with an obsession for space saving and heating the greatest possible cubic area with the least possible consumption of fuel, will object to this arrangement, on the score of waste room. In fact, one person of that ilk made exactly that criticism to the writer. But why stint room when there was no object in doing so? There was the whole countryside, so why work under constraint and spoil good effects by cramping? From the broad space at the stairs a long, and also wide, gallery starts at an oblique angle and runs nearly the whole length of the west front opening, at the farther end, into the living room, which is likewise set at an angle. Again the obsessed critic exclaims at the loss of efficient area due to long galleries and wings set anglewise; and again he must be reminded that, whatever the chief end and aim in planning a country house may be, it is assuredly not to attain the maximum of compactness at all costs and wring the highest degree of area efficiency from each square inch of brick or mortar. That is an engineer's job.



LOGGIA—RESIDENCE OF J. GRANT
FORBES, ESQ., DOVER, MASS.
JAMES PURDON, ARCHITECT.



EAST FRONT—RESIDENCE OF J. GRANT FORBES, ESQ., DOVER, MASS.
James Purdon, Architect.



DINING ROOM—RESIDENCE OF J. GRANT FORBES, ESQ., DOVER, MASS.
James Purdon, Architect.



FORECOURT—RESIDENCE OF J. GRANT FORBES, ESQ., DOVER, MASS.
James Purdon, Architect.

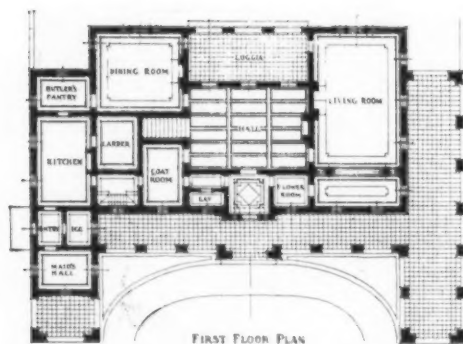
	<p>V TRADITIONAL TYPES AND COUNTRY HOUSE DESIGN Residence of J. GRANT FORBES, ESQ. Dover, Mass.—James Purdon, Architect Residence of G. H. SHATTUCK, ESQ. Topsfield, Mass.—William G. Rantoul, Architect</p>	
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THE two houses embraced in the last group present a strong contrast in every particular. The one, designed by James Purdon, is at Dover, Mass., and the other, designed by W. G. Rantoul, is at Topsfield, in the same State.

This contrast, by the way, may be illuminating not only from the architectural aspect, but from the social or sociological—one scarcely knows which word to choose in this case—point of view as well. Both types are substantially traditional, both are American, but both are not indigenous to New England where they both happen to be.

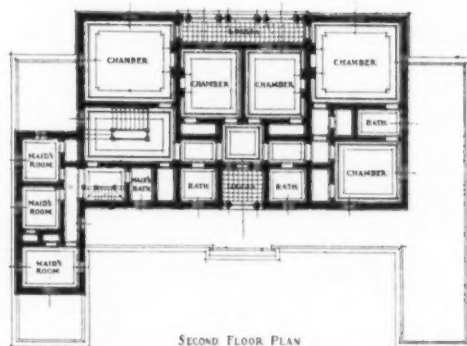
The house at Dover is patently of Spanish Mission parentage and in a rug-

ged New England setting and rigorous climate can never be other than an exotic. Try as we may to naturalize the type and accustom it to its transplanted estate by every artifice ingenuity can contrive, one cannot escape the feeling that the style is not fully in accord with the genius of the countryside. Its characteristics are strongly defined and persistent and seem to defy attempts at compulsory acclimatization. The whole spirit of the type cries out for an arid climate, burning sunshine and the relief of an occasional dash of gorgeous-colored vegetation—the gold of allamanda blossoms hanging about the arches of the portico or the fiery crimson glow of cactus buds.

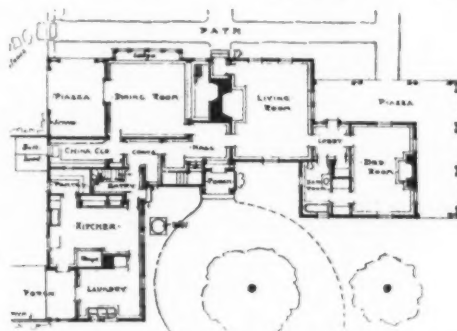


FLOOR PLANS—RESIDENCE OF J. GRANT FORBES, ESQ., DOVER, MASS.

James Purdon, Architect.



SECOND FLOOR PLAN



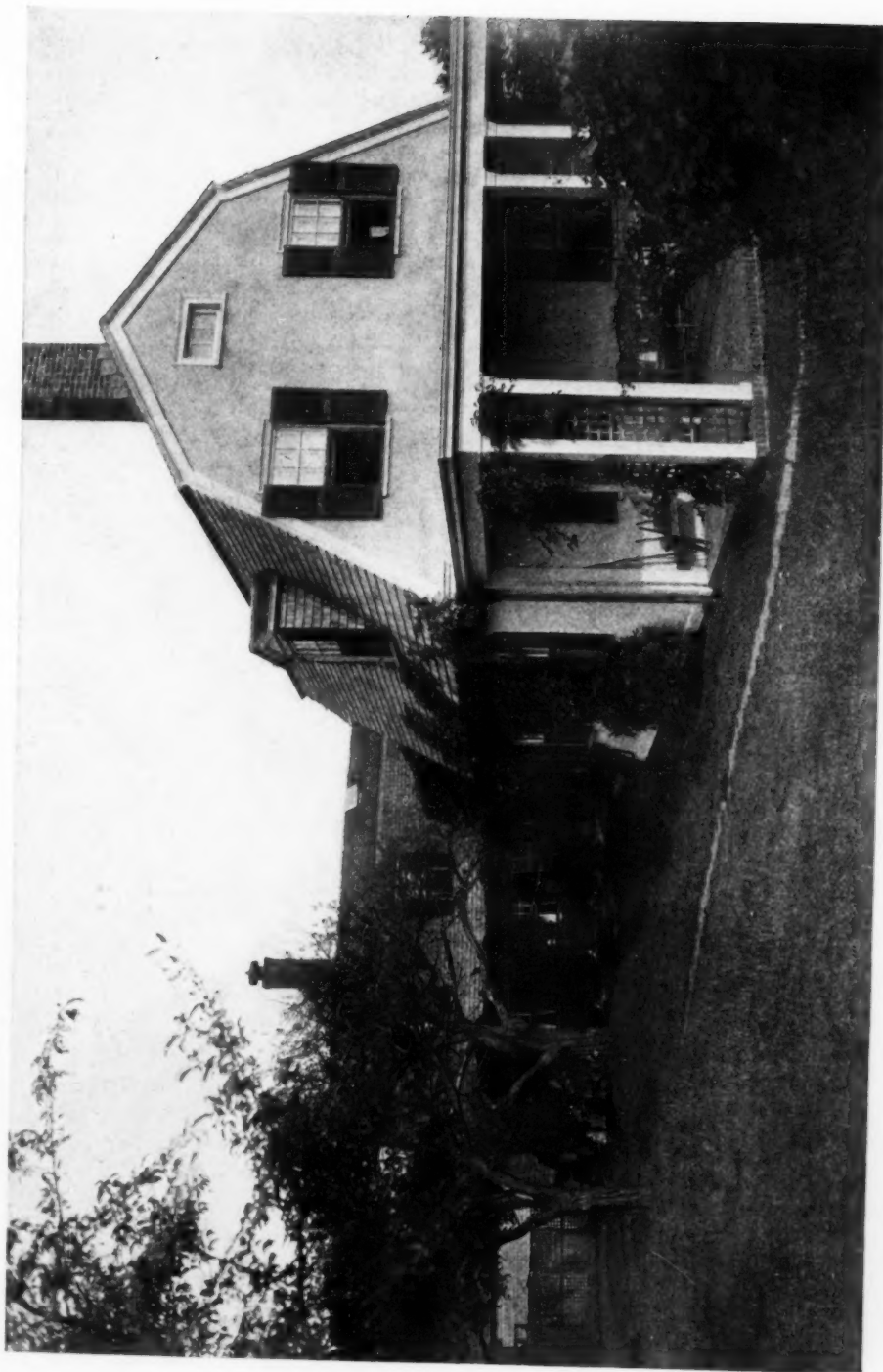
FIRST FLOOR—RESIDENCE OF G. H. SHATTUCK, ESQ., TOPSFIELD, MASS.

Wm. G. Rantoul, Architect.



HALL—RESIDENCE OF J. GRANT FORBES, ESQ., DOVER, MASS.

James Purdon, Architect.



EAST END—RESIDENCE OF G. H.
SHATTUCK, ESQ., TOPSFIELD, MASS.
WILLIAM G. RANTOUL, ARCHITECT.



SOUTH FRONT—RESIDENCE OF G. H. SHATTUCK, ESQ., TOPSFIELD, MASS.
William G. Rantoul, Architect.



SOUTH FRONT—RESIDENCE OF G. H. SHATTUCK, ESQ., TOPSFIELD, MASS.
William G. Rantoul, Architect.



SOUTH FRONT—RESIDENCE OF G. H.
SHATTUCK, ESQ., TOPSFIELD, MASS.
WILLIAM G. RANTOUL, ARCHITECT.



FIREPLACE IN DINING ROOM—RESIDENCE OF G. H. SHATTUCK, ESQ., TOPSFIELD MASS.
William G. Rantoul, Architect.

On the other hand, the house at Topsfield is just as thoroughly in harmony with its environment, just as thoroughly indigenous, just as much part and parcel of the setting as the trees and birds and wild flowers because its architectural genius is of New England development, sprung from traditions brought thither from the mother country by the first settlers.

The American sense of appreciation, however, is broad enough to accept both types and find a proper place and use for them, although, naturally, individual preference will favor the one or the other according to individual temperament.

The house at Dover strikes the observer at first glance by its strong Spanish Mission affinities, but a close and more careful examination will reveal the leavening action of a good deal of adaptation to local requirements and conventions. The long extent of arcaded piazza, while it determines in large measure the aspect and stylistic classification of the house, is not really so much of a factor in the structural organism as it

appears at first to be. Indeed, it might be said not unreasonably that the piazza is intimately associated with the structure and colors its individuality, but is, nevertheless, not an integral portion of it. Severed from the piazza, the building itself presents a mass that might be susceptible of a variety of equally satisfactory, but wholly diverse, treatments.

After all is said and done, and we have sifted things to the farthest limit of analysis, it is possible to divide buildings into two classes—those in which the mass itself possesses such strong, inherent individual qualities that the architectural character is determined thereby, and, secondly, those in which variable features and details are wholly responsible for the tone of expression. Needless to say, the vast majority of buildings, public and domestic, will come under the latter classification, and the house at Dover is one of them.

An agreeable feature in the rear is the triple arched loggia or sun room, opening upon a terrace, obviously meant for winter use and justifying the infer-



FIREPLACE IN LIVING ROOM—RESIDENCE
OF G. H. SHATTUCK, ESQ., TOPSFIELD,
MASS. WILLIAM G. RANTOUL, ARCHITECT.

ence that the dwelling is intended for occupation all the year round and not merely for summer tenancy, as the long expanse of piazza on the other front and sides might tempt one to believe. The interiors exhibit some diversity in treatment between Georgian modes and an earlier English type of expression.

Taking it by and large, the house at Dover presents not a few claims to favorable consideration and it has realized distinctly pictorial and engaging qualities as a composition that attract and elicit genuine admiration. One cannot help questioning, however, the advisability of employing to any great extent a strongly pronounced mode of architectural expression that is so manifestly foreign in genius to both the sentimental and physical environment in which it must be set. This does not mean that we should be narrow or permit individual bias to determine our attitude, but it does mean that, while we are and must be eclectic, we should well and carefully consider what qualities in any architectural type under observation are most in accord with local genius and most likely to blend harmoniously with all the elements of the local setting.

Our domestic architecture has not passed the receptive stage and has not become crystallized. If a form of expression is susceptible of successful and harmonious adaptation to obvious requirements, so that the charge of affectation cannot be imputed to it, there seems to be no sufficient cause for refusing to recognize it. We are a nation of composite extraction and it is therefore not unreasonable that the architecture of our houses should betray some evidences of a composite origin. A few of us, it is true, can point with satisfaction to American ancestry on both sides of our family trees for two hundred years and more, but because the majority of our compatriots are less fortunate, they are none the less Americans, and it would be extremely unjust as well as snobbish to deny them the title. It is precisely the same with architecture. Strong, living architecture will necessarily display assimilative and naturalizing powers. It must be remembered, however, that com-

posite does not mean conglomerate, and while our architecture may dare to be composite and even heterogeneous, it must not become mongrel. And mongrel it may readily become unless we are judicious in our eclecticism and guided by common sense in measuring and weighing suitability to requirements.

The Topsfield estate is known as Grassy Hill Farm, and the occupants wish their home to be known as a farm and do not pretend that it is anything else. Indeed, they emphasize the bucolic aspect for the latitude and freedom it affords. It is interesting, therefore, to see how closely New England farmstead traditions have been adhered to, even in such matters as the placing of barn, stable and byre or the providing for a ground floor bed chamber. And yet, when it comes to kitchen, laundry, butler's pantry and china closet, which last is really a small room, the house at Grassy Hill Farm is as modern as one could wish.

Built on the shoulder of a long, ridge-like hill, with far views to the north, east and south, the low-lying gambrel-roofed house and its adjoining farm buildings seem to fit naturally into the slope of the setting. The road, Wenham Street, passes on the north and as the visitor approaches he is somewhat perplexed as to which is the proper way to make an entrance. One drive leads into a grassy forecourt with a doorway almost hidden under a trellised and vine-covered porch; it also leads more immediately to the barn and kitchen and the marks of its usage stop there. The other drive, after passing around the barn, ends abruptly in the lawn and leaves a choice of entering the dining room by a French window from the porch or pursuing a further search for various other doors. After achieving an entrance, there comes a sense of satisfaction at having found a house with many doors but no "front" door. The door opening from the grassy forecourt, with its gnarled apple trees, on the north, does admit to the hall, but is seldom used, as there are sundry other doors that serve better.

The north front, with its varied con-



DINING ROOM—RESIDENCE OF G. H. SHATTUCK, ESQ., TOPSFIELD, MASS.
William G. Rantoul, Architect.

tour and angles and the groupings of barn and sheds, is fascinatingly picturesque, but the south front, overlooking the grass terrace and a richly colored, exuberant flower garden, is more genial. The whole house is exceedingly simple and unpretentious, but the general massing and the fenestration are so calculated as to give it a maximum of interest.

A sense of refinement and architectural good judgment is even more apparent indoors in various points of detail, but particularly in the woodwork and mouldings, as may be seen from the illustrations of the living room and dining room. There are not many rooms, but they are all thoroughly good and due balance of proportions has been preserved throughout. The gallery running along the north side of the second floor and opening into the bed chambers is a departure from New England tradition, but a justifiable one.

Considered in full, Grassy Hill Farm house in plan and design presents in an unpretentious way such a sane and acceptable blending of tradition and mod-

ern ideas that it is highly expressive of truly American domestic architectural vitality.

The great importance of the design of just such unpretentious and moderate-sized houses as that at Grassy Hill Farm, or the two instances of remodeling already discussed in the foregoing pages, can scarcely be overrated. The houses of medium size and moderate cost, from preponderance in numbers, must inevitably impart the prevailing tone to our suburban and rural domestic architecture. The larger establishments afford boundless opportunity for masterly architectural treatments and landscape engineering, and the achievements in that field are frequently full of inspiration, but they must always, of necessity, be far outnumbered by houses of less ambitious design. With the wider opportunity thus presented the large house is naturally an attractive problem for the able architect but the zenith of architectural excellence will never be reached until the small house is the object of painstaking skill.



ENTRANCE DETAIL—HOUSE OF H. M. THOMPSON, ESQ., MILWAUKEE.
Alex C. Eschweiler, Architect.

THE LOCAL FEELING IN WESTERN COUNTRY HOUSES

BY HERBERT CROLY

THE group of residences published herewith are typical of a certain quality of contemporary American domestic architecture in the Middle West. In the East the majority of architecturally interesting residences are built in the country on comparatively large estates. The well-to-do people who live in them usually own and occupy a city as well as a country house. They live the larger part of the year in the country, and spend a substantial part of their income on farming; and their country houses are adapted to the kind of life which has been led by an English country gentleman. But they also live for three or four months in the city. The men of the family often enjoy a certain amount of leisure, which enables them to get the benefit of their country residences.

The typical residence of better quality in the Middle West has to be adapted to a wholly different situation. The men of the average well-to-do family in that part of the country are still absorbed by their professional and business occupations. They have to be at their offices throughout the whole day for all but a few weeks of the year. At the same time they usually wish to bring up their children in the country. The result is a type of semi-rural and semi-suburban

residence which is characteristically American, and which has become more than ever popular since the motor car has made distance from railway stations count for comparatively little.

This type of house is built within easy commuting distance from a large city, but it is sharply distinguished from the ordinary suburban residence. It is surrounded by sufficient land to enable its occupants to have a vegetable garden, a tennis court and playgrounds for the children. It is often built on a plot as large as ten or fifteen acres, which gives its inhabitants practically complete seclusion and the appearance of really rural surroundings. But the scale of the establishment is modest compared to the manor houses which are so frequently erected in the East. It is not adapted to a life of comparative leisure and to the entertaining of a houseful of guests. It is intended for city people who happen, for purposes of convenience, to be living in the country, and whose purpose it is to put their few acres to an immediately practical use.

Almost all the houses illustrated herewith are good examples of this type. They vary considerably in architectural merit and in the amount of original study which has gone into their design. They vary also very greatly in the sources

from which their forms are derived. One can distinguish reminiscences in them of Italian, Spanish, English, French and Colonial models. But these reminiscences are only suggestions. The designers of better American country houses have passed far beyond the stage of merely conscientious copying. These houses afford intimations of the past, but they are at bottom well adapted to prevailing American tastes and manners. At times they show a certain tendency to originality, but this originality is rarely pushed to the point either of real individuality or of actual freakishness. The great majority of them are conventional, but their conventionality is usually redeemed by good taste. The houses almost uniformly give the impression of being built for people of refinement who take a keen interest in making their homes attractive, and who have to that end sought the advice of competent architects.

One of the most attractive of these houses is that of Mr. W. Kozminski, at Highland Park, Ill. Its architect, Mr. Robert Seyfarth, has charmingly adapted the proportions and lines of an Italian villa to a contemporary American suburban residence; a formal treatment model has been converted into a comparatively informal modern residence, with a large enclosed porch and with none of the landscape gardening which is ordinarily needed to bind the house to the site. Another residence designed by the same architect and situated in the same place—that of Mr. George McBride—is more conventional, but its conventionality does not prevent it from possessing a pleasant combination of propriety and charm.

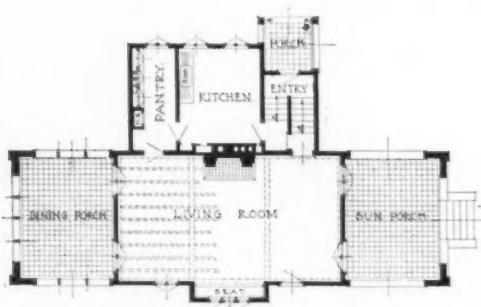
Some of the houses designed by Chat-

ten and Hammond are also worthy of particular mention. The residence of Mr. Ira J. Couch is an attractive example of a general type of design, which was, we believe, originated by Mr. Howard Shaw, and which unites many advantages of architectural effect with equally desirable advantages of plan. On the other hand, the house of Mr. H. W. Armstrong is reminiscent rather of Mr. Frank Lloyd Wright's work and is in its character an ordinary suburban house, without any surroundings of its own. The residence of Mr. H. G. Phillips is also reminiscent of Mr. Wright, except for the arches, which make the design lean rather in a Spanish direction. Attention should also be called to the house of Mr. C. M. Parker, which is an excellent example of the best class of suburban wooden residence.

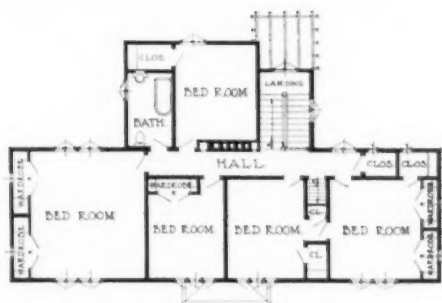
Probably the most interesting, however, of this group of residences are those designed by Marshall and Fox. The Upham residence at Glenview, Ill., is peculiarly characteristic and charming. It is picturesque and individual, without any tendency to mere eccentricity.

The Miller house, at Barrington, is less original and less charming, but it is none the less distinguished by its force and the realism of its treatment.

The McCauley house, at Highland Park, belongs to a very different type. Its general style conforms to the two-story and attic suburban Colonial residence which flourished chiefly near Philadelphia, but the enclosed modern porches have been placed on the front of the house rather than at the sides. It is an unusual arrangement, which might have been made architecturally more interesting in case the flat-topped porches had been added to flat-roofed building.

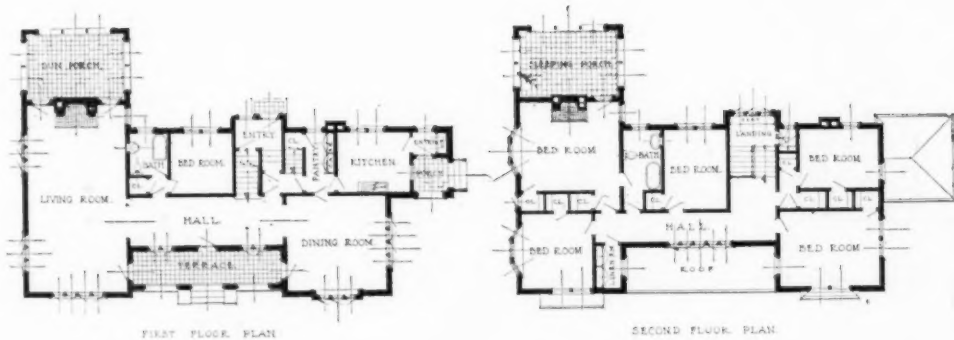


FIRST FLOOR PLAN



SECOND FLOOR PLAN

PERSPECTIVE AND FLOOR PLANS.—HOUSE
OF IRA J. COUCH, ESQ., GLENVIEW, ILL.
CHATTEN & HAMMOND, ARCHITECTS.



PERSPECTIVE AND FLOOR PLANS—HOUSE
OF H. G. PHILLIPS, ESQ., GLENCOE, ILL.
CHATTEN & HAMMOND, ARCHITECTS.



FIRST FLOOR PLAN

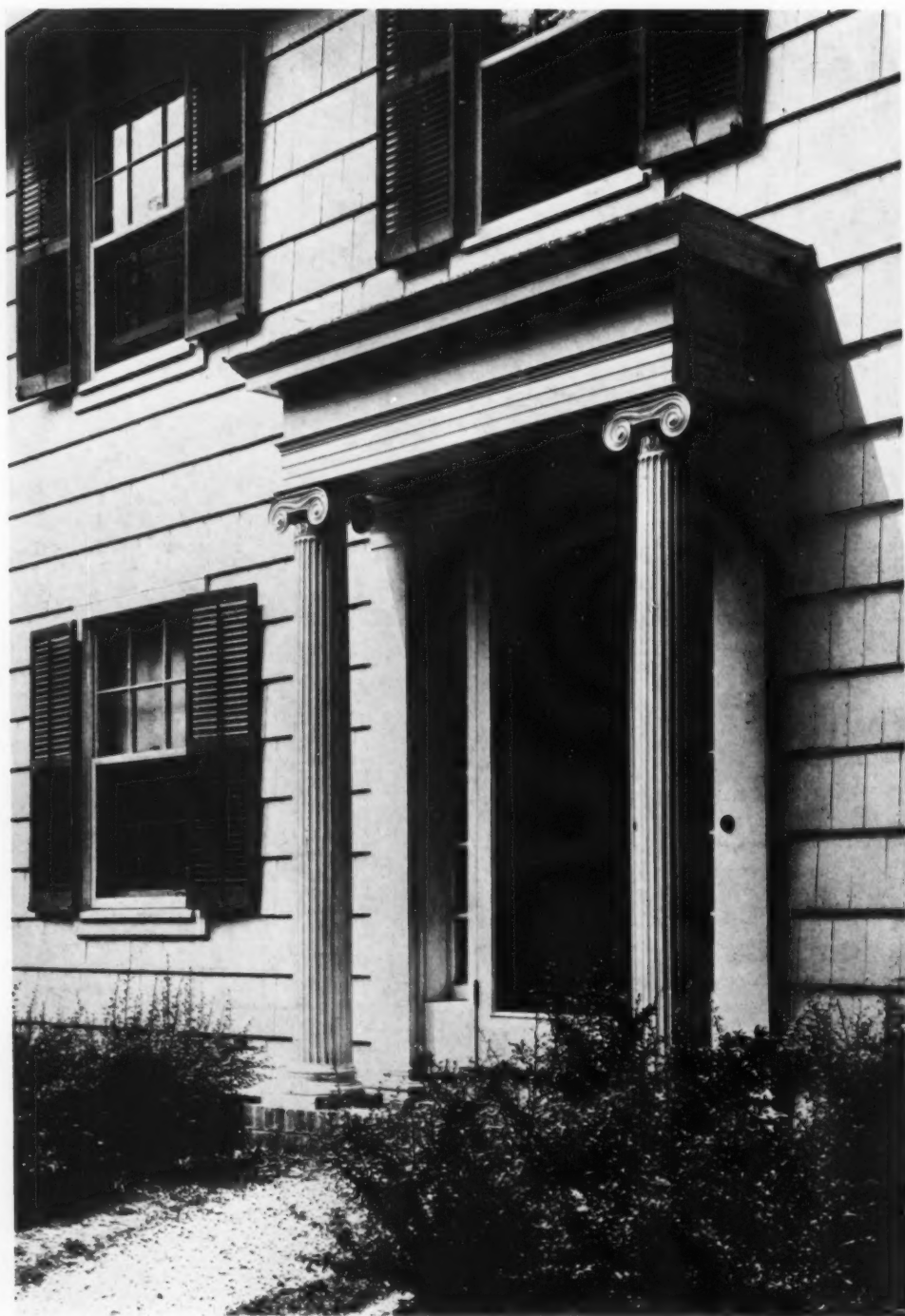


SECOND FLOOR PLAN

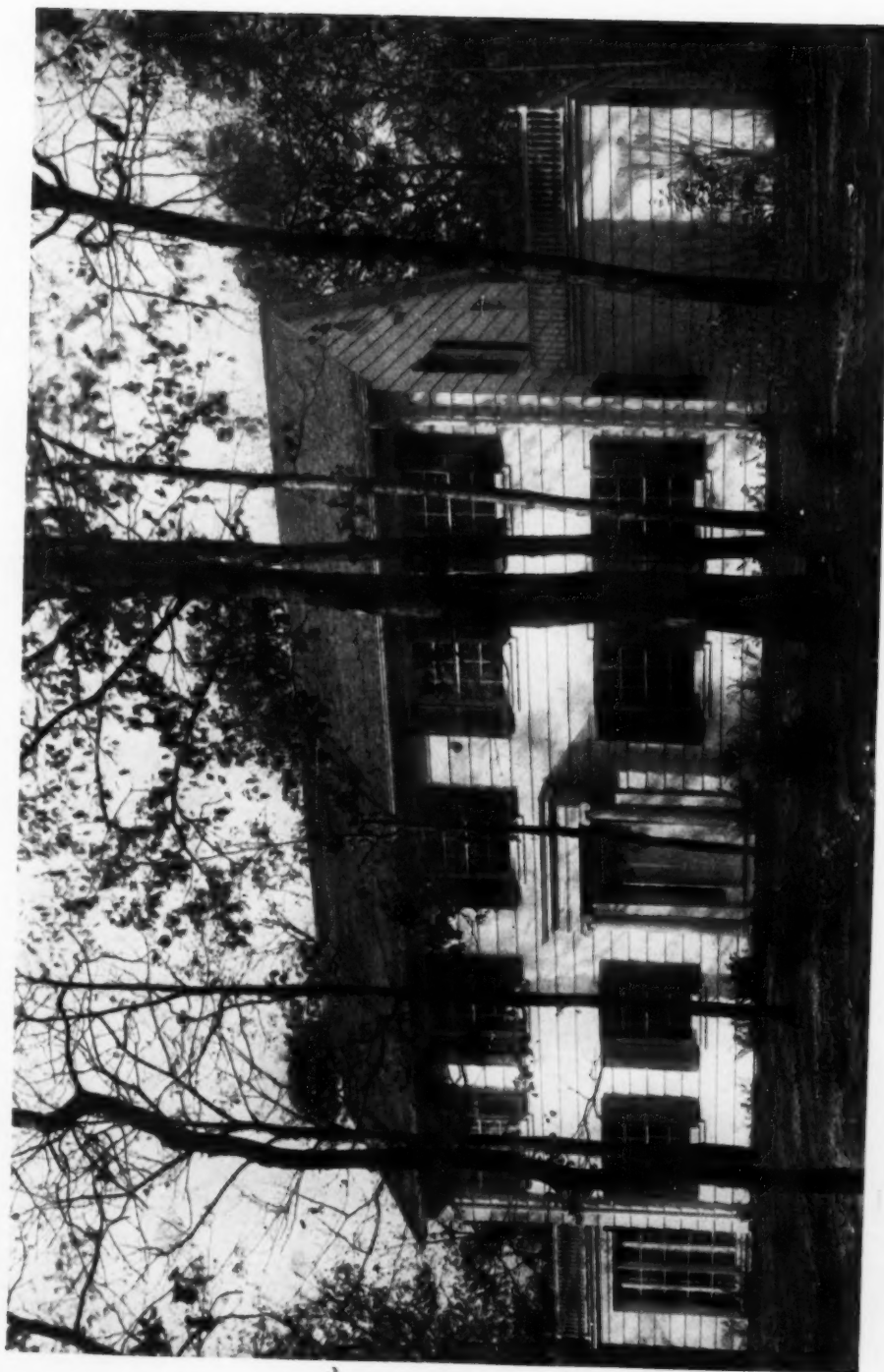
PERSPECTIVE AND FLOOR PLANS—HOUSE
OF C. M. PARKER, ESQ., HIGHLAND PARK.
ILL. CHATTEN & HAMMOND, ARCHITECTS



PERSPECTIVE AND FLOOR PLANS—HOUSE
OF H. W. ARMSTRONG, ESQ., EVANSTON,
ILL. CHATTEN & HAMMOND, ARCHITECTS.



ENTRANCE DETAIL—HOUSE OF GEORGE
McBRIDE, ESQ., HIGHLAND PARK, ILL.
ROBERT SEYFARTH, ARCHITECT.



HOUSE OF GEORGE MCBRIDE,
ESQ., HIGHLAND PARK, ILL.
ROBERT SEYFARTH, ARCHITECT.



HOUSE OF FRED UPHAM, ESQ., GLENVIEW, ILL.
Marshall & Fox, Architects.



HOUSE OF A. A. SCHLESINGER, ESQ., MILWAUKEE.
Fitzhugh Scott, Architect.



REAR VIEW—HOUSE OF H. M. THOMPSON, ESQ.
Alex C. Eschweiler, Architect.



HOUSE OF H. M. THOMPSON, ESQ., MILWAUKEE.
Alex C. Eschweiler, Architect.



HOUSE OF GEORGE A. MERRYWEATHER, ESQ., HIGHLAND PARK, ILL.
Marshall & Fox, Architects.



HOUSE OF A. B. MCCAULEY, ESQ., HIGHLAND PARK, ILL.
Marshall & Fox, Architects.



HOUSE OF CALEB E. JOHN-
SON, ESQ., MILWAUKEE.
FITZHUGH SCOTT, ARCHITECT.



HOUSE OF BENJAMIN ALLEN, ESQ., WINNETKA, ILL.
Marshall & Fox, Architects.



HOUSE OF JUDGE PETER GROSSCUP, HIGHLAND PARK, ILL.
Marshall & Fox, Architects.



HOUSE OF M. W. KOZMINSKI, ESQ., HIGHLAND PARK, ILL.
Robert Seyfarth, Architect.



HOUSE OF H. F. MILLER, ESQ., BARRINGTON, ILL.
Marshall & Fox, Architects.



HOUSE OF JAMES C. HAZLETT, MINNEAPOLIS.
Jackson & Stone, Architects.



HOUSE OF J. M. KEITH, MISSOULA, MONTANA.
Link & Haire, Architects.



GARDEN VIEW—HOUSE OF ELMER MURPHY, ESQ., EVANSTON, ILL.
Childs & Smith, Architects.



ENTRANCE FRONT—HOUSE OF ELMER MURPHY, ESQ., EVANSTON, ILL.
Childs & Smith, Architects.



HOUSE OF STELLSON HART,
ESQ., BARRINGTON, ILL. MAR-
SHALL & FOX, ARCHITECTS.

PORTFOLIO OF ARCHITECTURE
ON THE
PACIFIC COAST

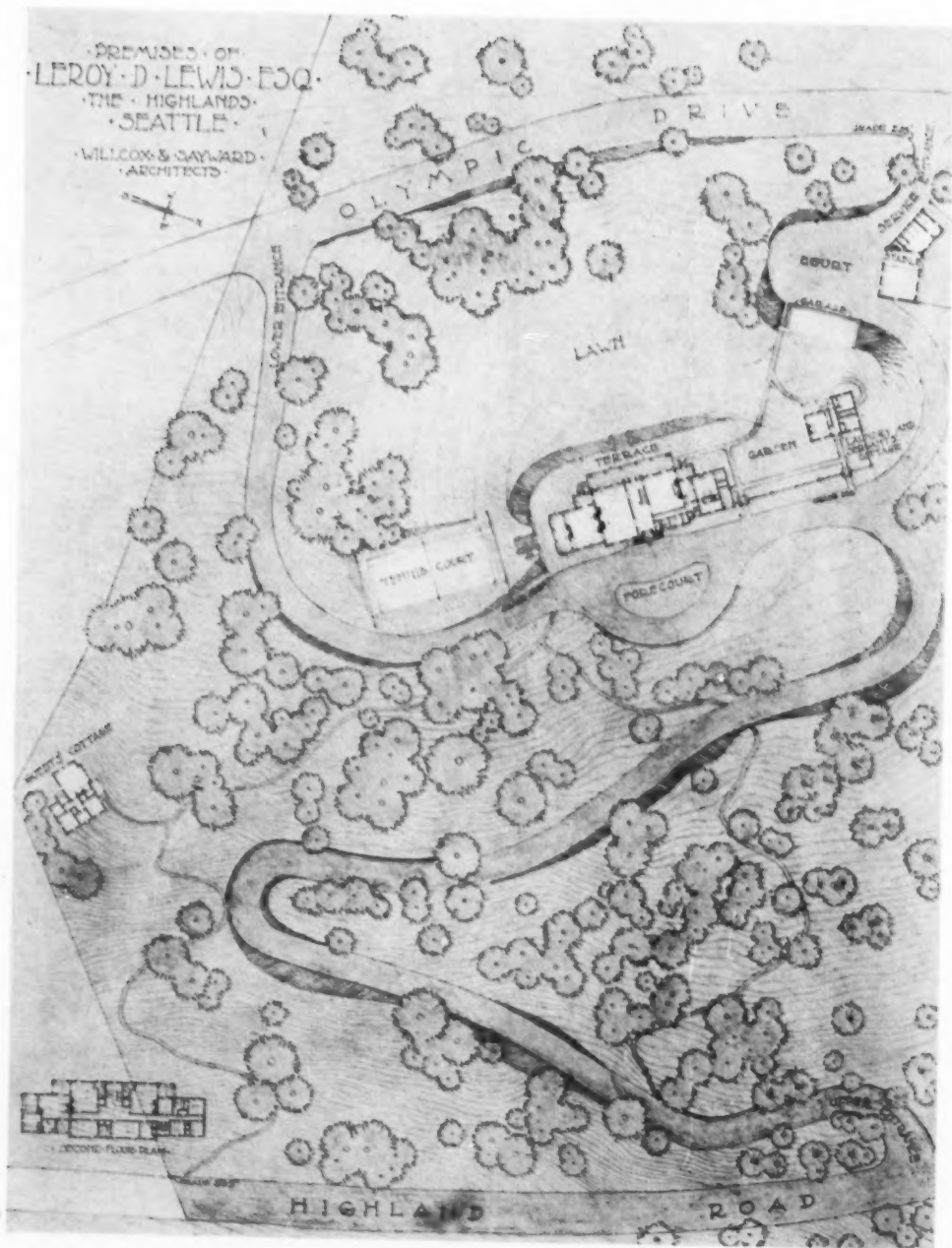


The GREENWOOD MISSION INN
RIVERSIDE - CAL.
ARTHUR B. BENTON, ARCHITECT.



PREMISES OF
LEROY D. LEWIS, ESQ.
THE HIGHLANDS
SEATTLE

WILLCOX & GAYWARD
ARCHITECTS





FORECOURT AND ENTRANCE FRONT—RES-
DENCE OF LEROY D. LEWIS, ESQ., SEATTLE.
WILCOX & SAYWARD, ARCHITECTS.



LOWER HALL—RESIDENCE OF LEROY D. LEWIS, ESQ., SEATTLE.



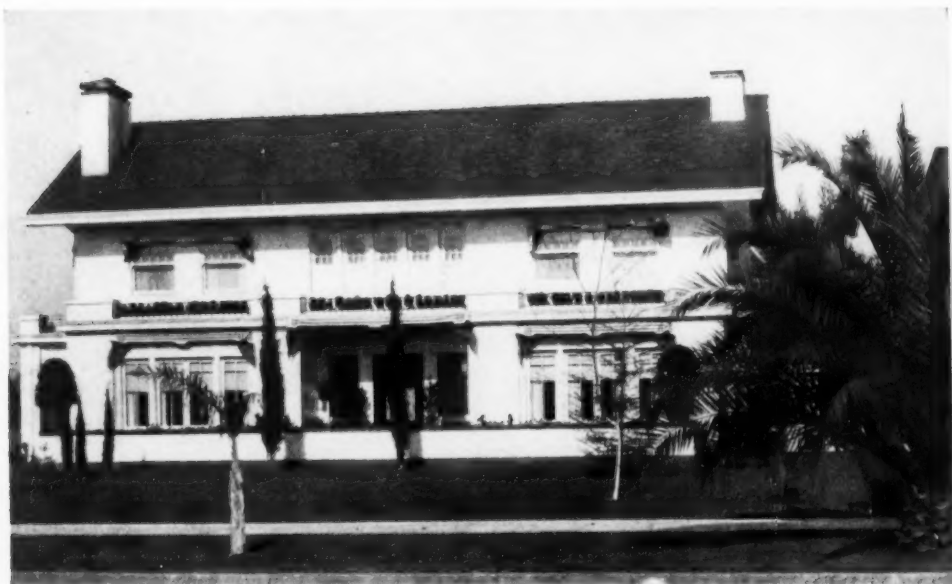
APPROACH FROM SOUTHEAST—RESIDENCE OF LEROY D. LEWIS, ESQ., SEATTLE.
Willcox & Sayward, Architects.



THE LAWN FRONT—RESIDENCE OF
LEROY D. LEWIS, ESQ., SEATTLE.
WILLCOX & SAYWARD, ARCHITECTS.



ENTRANCE DETAIL—RESIDENCE OF
LEROY D. LEWIS, ESQ., SEATTLE.
WILLCOX & SAYWARD, ARCHITECTS.



RESIDENCE OF W. H. DAVIS, ESQ., LOS ANGELES.
Hunt & Burns, Architects.



RESIDENCE OF MAX GOLDSCHMIDT, ESQ., LOS ANGELES.
Hunt & Burns, Architects.



GARDEN OF THE RESIDENCE OF G. W. WATTLES, ESQ., HOLLYWOOD, CAL.
Myron Hunt and Elmer Grey, Architects.



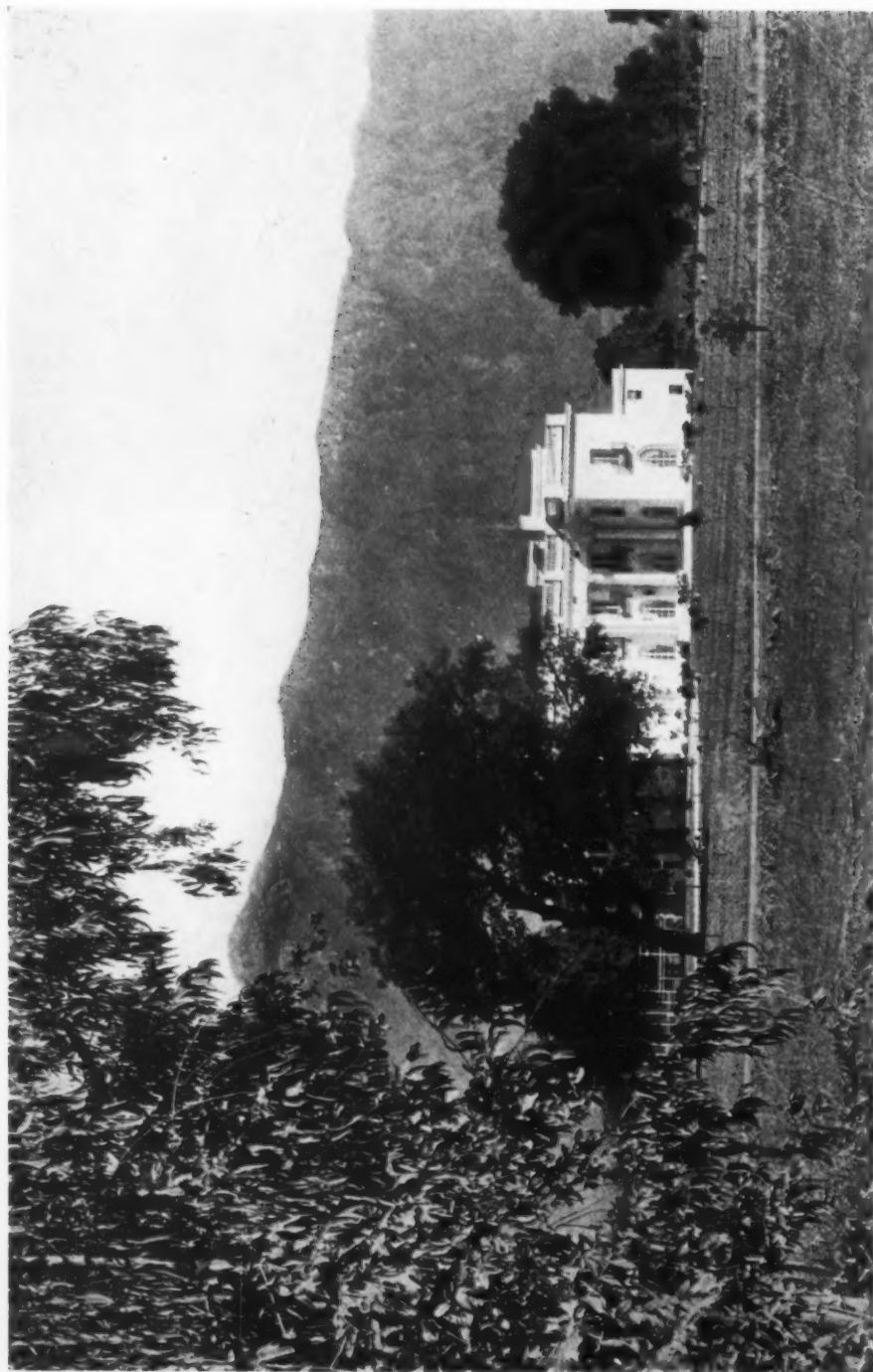
RESIDENCE OF MISS ALICE LEE, SAN DIEGO, CAL.
Irving J. Gill, Architect.



GARDEN OF THE RESIDENCE OF J. H. BURNES, ESQ., PASADENA, CAL.
Myron Hunt and Elmer Grey, Architects.



RESIDENCE OF J. H. BURNES, ESQ., PASADENA, CAL.
Myron Hunt and Elmer Grey, Architects.



RESIDENCE OF WILLIAM LYMAN
STEWART, ESQ., PASADENA. B.
COOPER CORBETT, ARCHITECT.



DETAIL OF ROOF LINES AND OF BALCONY ENTRANCE.
E. B. Rust, Architect.

A HILLSIDE HOME AT LOS ANGELES

E. B. Rust, Architect

By CHARLES ALMA BYERS

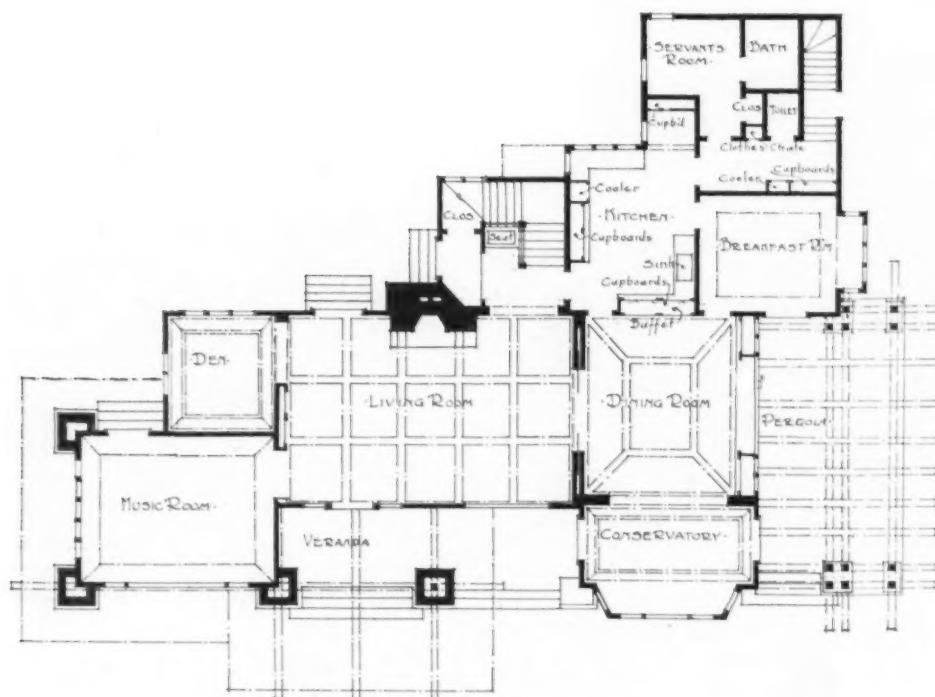
THERE are certain locations which demand that considerable study be given to the designing of a suitable style of home therefor. A hillside is one of them; and if given proper consideration, a hillside constitutes one of the most satisfactory building sites to be found, especially for the country or suburban home. This fact was well realized by the master builders of the Old World in mediæval times, and largely because of their peculiar ability to adapt their styles of architecture to the particular sites selected our architects of today still derive much benefit from the study of their work.

The very attractive house here illustrated is of a style particularly suited to its location. It is patterned largely after the *chalêt* of the Switzerland mountains, and the *chalêt* is naturally well adapted to a sloping hillside, such as is here made use of. It is not often that

one finds this style of architecture employed in the building of a house of this size, and therefore this home is especially interesting.

A hillside usually suggests rusticity, and few other styles of homes admit the introduction of a corresponding characteristic so readily as does the *chalêt*. One living in the hills or mountains also frequently wishes to spend as much of his time in the outdoor air as possible, and a house of the kind here shown is particularly well arranged to meet such demands. Balconies always constitute a prominent feature of the *chalêt*, and in this instance they are not only made inviting as outdoor lounging retreats, but for sleeping purposes as well.

In a few years this house will be entirely surrounded with trees—eucalypti, cedars, pines, palms, and so forth. There will also be a profusion of flowers and vines. With environments of



FIRST FLOOR PLAN—A RESIDENCE AT LOS ANGELES.
E. B. Rust, Architect.

this kind, and being snugly nestled in a sort of nook in the hillside, it indeed will become a picturesque and charming home. It is located in the suburbs of Los Angeles, California—just far enough removed from the city to enjoy privacy and independence in its landscape gardening, and yet near enough to avail itself of all the city conveniences.

The main part of the house is two stories in height, but there is also a third floor which has two large sleeping rooms, almost entirely surrounded with small casement windows. Although quite irregular, its structural lines are graceful and well executed for this style of architecture and for this site. The roofs, all of which are covered with a gray composition roofing, are quite flat and have unusually wide overhangs. The framing and finishing timbers are square-sawn and undressed, and the siding is of sawed redwood shakes, laid with about twelve inches of their length to the weather and spaced one-half inch apart. The masonry work, including

chimneys, porch pillars and pedestals, foundation, and even the flooring of all first-floor porches, is of brick, and is of excellent workmanship, executed to give an appearance of massiveness. There is an unusually large amount of this brickwork, and it is largely due to its liberal use and massive proportions that the house has been made so effective in its outside appearance.

There is a large number of porches and balconies, and all of them are especially roomy and located to good advantage. The front veranda is particularly effective, creating a charming entrance, and on the ground floor there is also a large pergola-porch, on one side, which constitutes an admirable outdoor retreat. Over the front veranda, on the second floor, is a wide balcony, which extends back a short distance along the side. A smaller balcony is located over the side pergola-porch, and in the rear is a third second-floor balcony. Both of these are so situated as to form excellent open-air sleeping porches.



A RESIDENCE AT LOS ANGELES, CAL.

E. B. Rust, Architect.

The interior arrangement is especially good, as will be readily realized from a study of the accompanying floor plans. On the first floor are living room, music room, den, conservatory, dining room, breakfast room, kitchen, servants' room and a bathroom. There are several closets and many excellent built-in features. On the second floor are four bedrooms, each with a large closet, a sewing-room and a bathroom, and on the third floor are two more bedrooms.

Sliding glass doors separate the living room from the dining room, and only a broad open arch intervenes between the dining room and conservatory. Glass doors lead from the conservatory into both the front veranda and side pergola, and similar doors lead from the dining

room and breakfast room into the latter. The living room contains a large brick fireplace, and the dining room has a very pretty buffet. Hardwood flooring is used in all of the first floor rooms except the kitchen. A very handsome staircase rises from a sort of inglenook off from the living room, lighted by numerous little windows. This nook also possesses a built-in seat.

The house has a large basement, access to which is had both from the outside and from an inside stairway in the rear. The furnace, which supplies heat to the rooms, is located in this basement. The total cost of the house was approximately \$20,000. It was designed by Mr. E. B. Rust, an architect of Los Angeles, California.



MARKET PLACE, WITH COMMUNAL MARKET BUILDING, AT MARGARETHENHÖHE.



VIEW OF MARGARETHENHÖHE, SHOWING BRIDGE APPROACH TO THE INITIAL BUILDING.

Margarethenhöhe bei Essen – The Krupp Foundation Suburb

By Elsa Rehmann

THE suburb of Margarethenhöhe bei Essen is the newest of the Krupp Foundations, established in 1906 by Frau Friedrich Alfred Krupp. The gift consists of \$250,000, about 125 acres of land for building purposes, and 125 acres of woodland to be kept free from building activities. The woodland, enclosing it on three sides, will keep the settlement suburban in character instead of later allowing it to be merged into the city by further growth. This thoughtful measure shows at the very start with what high ideals and with what sound knowledge of the fundamentals of town planning the Foundation was equipped.

Margarethenhöhe is a settlement al-

most entirely of small workingmen's houses. Simple as these are, built with no attempts at experimentation in new forms, but with a beauty inwrought in their form, they show a new conception of the esthetic value of the small house. Professor Georg Metzendorf, the architect, who had shown such an appreciation of the unity between the practical and beautiful in his workingmen's houses in Hessen and Darmstadt, was chosen to be the creator of Margarethenhöhe bei Essen.

Margarethenhöhe was not to be merely loosely connected groups of small houses, but a town for 16,000 inhabitants, with stores, schools, playgrounds, markets and churches and all that which contributes to the welfare of a community. In its development as a suburb, many city problems were avoided; but sanitation, traffic

A copiously illustrated booklet, entitled "Margarethenhöhe bei Essen," was published in 1913 by Alexander Koch, at Darmstadt, through whose courtesy we are enabled to reproduce the illustrations accompanying this article.



THE MAIN STREET AT MARGARETHENHÖHE FROM ARCHWAY OF THE INITIAL BUILDING.

facilities and other practical problems of town planning had to be considered.

Professor Metzendorf's former work had never taken him into the sphere of town planning. But in the five years in which he has worked on Margarethenhöhe, and in which he has developed its plan, marked the town's approach, solved in an original and skillful way the problem of the market place and given a definite character to the town through the first 250 houses, he has surpassed even the expectations of the Commission responsible for his appointment.

The recognition by the Commission of the fact that the esthetic development of the practical elements of town planning, to make them an artistic unity, ought to be placed in the hands of one man is a new thought in the garden city movement.

Margarethenhöhe is divided from Essen by a deep, wide valley. In making a suitable means of approach from the city of Essen, the importance of marking the entrance of the town in some characteristic way was immediately recognized. The valley was spanned by a bridge 580 feet in length, built of sandstone. The site of the town rises abruptly at the very end of the bridge. It was an engineering problem of dealing with a steep slope, coupled

with an artistic problem of making the initial building of the settlement monumental enough to be in proper proportion to the bridge, yet in keeping with the rest of the town.

The elevated position of the building, the emphasis of the central portion and its archway, the broad effect of the roof line, the balanced arrangement of the little houses placed at either end, all unite in forming a building group strong enough to balance the long bridge. The broad flight of steps with the stone retaining walls on either side emphasize

the dignity of the approach.

Two roadways, disguised by the retaining walls, curve in from the right and left to meet at the archway. This gives a glimpse of the main street, built upon the main axis line of the town. The heavy traffic and the electric car line are diverted to the broad street on the right, which runs practically through the middle of the town.

The separation of the traffic street from the main street is a point most worthy of note for the development of a suburb. It emphasizes the residential importance of the main street, frees it from the noise of traffic, makes it quiet and intimate in character and gives it a chance of expressing individuality.



APPROACH TO THE MAIN STREET, ENTERED THROUGH THE ARCHWAY OF THE INITIAL BUILDING.



INN, WITH ADJOINING STORES, ON THE MARKET PLACE AT MARGARETHENHÖHE.

The main street, *die Steile Strasse*, is a narrow, curving one. In order to conform as much as possible with the rising contours of the ground, so as to lessen the expense of road building, a slight curvature was advisable. This had the effect of gaining picturesque street views and changing vistas, which are a part of the charm of this settlement, as they are of older German towns. All the interesting elements of the older German street building, such as the continuous street effects and the closing of the street vistas, have been moulded quite naturally into this new settlement of small houses.

The market place, which *die Steile Strasse* passes on the way to the church site, is the nucleus of the town life. At one end is the cooperative store for Krupp workmen; at the other end is the inn, which contains club and entertainment rooms and is adjoined by stores.

The booths which close in three sides of the square are new in the arrangement of the German market place, and the separation by them of the market place from the street offers most efficient modern traffic facilities. In spite of these new and ingenious arrangements,

it still retains all the charm of the old German closed square. The closed effect is emphasized by the long buildings of the cooperative store and of the inn, and is not disturbed by the two parallel streets which pass in front of them.

The plan of Margarethenhöhe shows how the very newest ideas of spacing and placing of buildings, the most modern ways of grouping and arranging the houses to gain the most efficient land subdivision, have been utilized. Besides, in recognition of the fact that front gardens are for the most part but places for poor floral display, they have been avoided as much as possible, so that the additional space might be given to the back garden. These back yards are divided by low rustic fences, so that while they give each man individual ownership over his small plot of ground, the advantages of a broad outlook over an expanse of open green or gardens is shared by the whole block.

The settlement is built of houses in which only two types of plans are used. The one is a one-and-a-half story one-family house, the other is a two-family house. The one-family house contains,



A GROUP OF FIVE HOUSES AT MARGARETHENHÖHE.

on the first floor, a hall with stairs and a coat closet, a sitting room, a kitchen and a laundry; on the second floor there are three bedrooms. The apartment consists of kitchen and laundry, with two or three additional rooms.

The kitchen is considered the centre of family life. It is arranged to serve also as a living and dining room, and is always at the back of the house, with large windows facing the garden. The garden fronts of the houses are made as attractive as the street facades; German architects have long understood this point in house building.

The small room beside the kitchen is arranged to serve for laundry and scullery, in which much of the household work can be done which would make the kitchen untidy and uncomfortable as a living room. The kitchen often has white painted furniture and delicately tinted walls, and the tiled stove is no mean ornament.

The Foundation has become a free advisory bureau in all matters pertaining to household art. It interests itself in the smallest detail of window curtains and table runners, as well as in the most

important matters of furniture design. Even the hastiest visit to the settlement, the merest glimpse in through the doorways, reveals the fact that the people have made ample use of this bureau, that they have appreciated the chance to surround themselves with beauty in the things pertaining to every-day life. This strikes a new democratic note in art.

In planning the houses, emphasis is laid on the importance of having for each house a heating and ventilating system, adequate plumbing, a bath and a garden.

Utility and cheapness are considered the two main essentials of the small house. What careful consideration each essential has been given is shown in the compactness of the plan, the simplified heating plant, the care taken in the ventilation, and the general east and west orientation of the houses. Further consideration of cost is shown in the limitations put on the choice of building materials, as well as in such details as window and door frames. Only one size of doors and four sizes of windows are found in all the Margarethenhöhe houses.



A GROUP CONTAINING FOUR APARTMENTS AND TWO END HOUSES.



A GROUP OF THREE HOUSES AT MARGARETHENHÖHE.



A GROUP OF EIGHT HOUSES AT MARGARETHENHÖHE.

Manifold variety is shown in the grouping of the houses. Single houses are scarce. Double houses are frequent. There are groups of three, four, five and eight houses, either for one family or containing two flats. Not satisfied with these only, still other variations are found. A four-flat house will have a one-family house nestling up against it. Sometimes, in a four-house group, the two end houses will each contain two flats, while two one-family houses will be wedged in between. In such a group the facade has but two doorways. The end houses have the entrances on the side. This arrangement is not merely an aesthetic one; it has highly practical reasons in the arrangement of rooms for good size, correct ventilation and proper lighting. Such variations change the monotony of rows into fine street vistas.

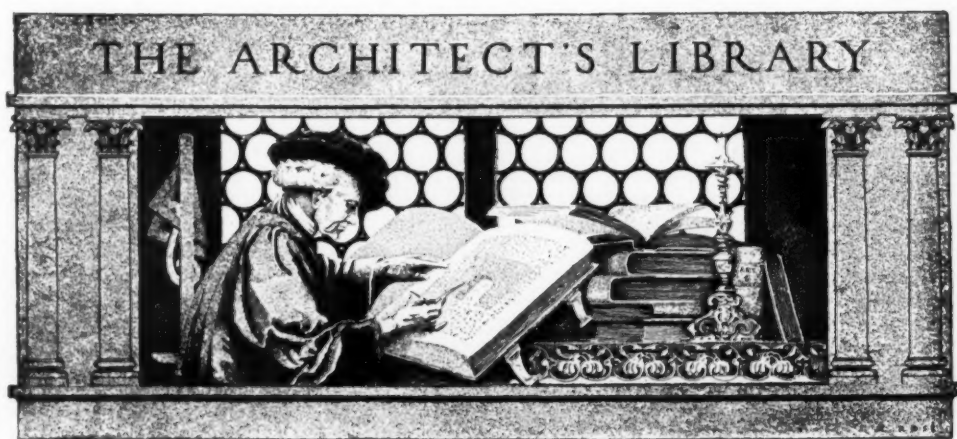
Almost endless variations are found in the details of the buildings, in the arrangement and shape of dormers and gables, in the grouping of the windows in the gables, in the fenestration, despite the fact that there are only four sizes of windows, in the slight differences in the appearance of the front door, in ingenious window designs, in the use of lattice on the walls and seats beside the doors. Further variation is found in the fences, walls and gateways.

Stucco, shingle and tile, with occasionally rough stone for foundations and retaining walls, are the only material used. Many variations are made in the combination of stucco with shingle or tile. The stucco is applied in varying degrees of smoothness or roughness, and the combinations are interesting. The stucco is used in gray, yellow and soft pink tints.

It is these differences in details that give special individuality to each house. They not only show the ingenuity of the architect, but indicate his desire to help each family express its own individuality.

Great as this diversity is, it is dominated by the harmony of the whole. The work of one man, there exists a consistent style of architecture throughout the town. Professor Metzendorf has gained unity in his suburb through practically the same means as those used in the development of the old towns, namely uniformity of material and harmony of house forms. The frame of woodland emphasizes this unity.

Heretofore the Krupp colonies have benefited only the Krupp workmen. However, although the Krupp workmen are to receive special consideration, the gift of Margarethenhöhe by Frau Krupp was for the public at large.



NOTABLE RECENT ENGLISH BOOKS

By Richard Franz Bach, Curator, School of Architecture, Columbia University

PART I.

A NUMBER of highly interesting and useful volumes have appeared upon the editorial bookshelf within the last few months, among them a group of works of English origin that will bear extended notice.

Mr. G. A. T. Middleton has added to his list of practical publications an altogether praiseworthy volume on *The Evolution of Architectural Ornament* (Francis Criffiths, London; large 8vo), a compact, well-written students' and laymen's book. He deals chiefly with an engrossing branch of the study of ornament, the phenomenon of type persistence. Intentionally disregarding the purely historical side of the subject, the author groups his forms according to source. Thus under the heading "Ornament with a Foliage Basis," individual chapters are assigned to extended studies of characteristic prototypes; the anthemion, the acanthus and other forms are followed in their many variations and modifications through the old Classic and Renaissance styles, as well as the Gothic in England and on the Continent. Later pages are devoted to orna-

ment with a human, animal and linear basis.

This volume is bound to win recognition as an authoritative work. It does not insist upon positive derivations or hypothetical developments; but aims rather to present the case for ornamental forms in the light of simple growth and significance based upon the continuity of type. It is not a formulary, it does not bulge with expensive plates; therefore it is not a ready source of suggestion for those who have been driven to pattern books by paucity of imagination or neglected study. It is decidedly a work to inspire further research, which must of itself culminate in a more appreciative interpretation of the transcending or basic motives of ornament. The reader, if he is a student, will perceive the possibilities of development and enjoy the promise of free treatment of classical forms which it conveys.

Mr. Middleton directs our attention to an interesting characteristic of Gothic floral forms. The sequence of the seasons is represented in the motives produced during the Gothic centuries in

chronological order. Spring, summer and autumn verging toward winter follow each other in the work of the thirteenth, fourteenth and fifteenth centuries. Of course, no deliberate intention may be set down for such a succession of forms; and the author carefully points out the accidental nature of the case, although he laments the fact that it did not also occur to the clever technicians who executed the carvings of the Gothic Revival.

The various chapters of this book have appeared in essay form in the ARCHITECTURAL RECORD. The illustrations consist of photographs and pencil sketches by the author. He has likewise included a chapter entitled "Some Alexandrian Capitals," containing material completed after the volume went to press. If a little more attention had been granted to section and profile, the work would stand, in our opinion, without a single adverse criticism.

We are a little tired of the picture-book variety of architectural publications. Too often the illustrations are the *pièce de résistance* and the text is not of a corresponding substance and strength. Not that we wish to favor the old-time erudite treatise with the reader's power of visualization as the only illustrative material; on the contrary, we hasten to assure our publishers—careful and painstaking as they all are—that we fully believe in the well-illustrated work. Our only humble prerequisite is the presence of a vigorous and authoritative text. Such a text is notable in Mr. Middleton's book and also in Mr. Richardson's monumental volume on English Neo-Classic architecture, of which we shall have more to say later on.

Not unimportant, but of uncertain purpose, is Mr. Francis Bond's *Introduction to English Church Architecture from the Eleventh to the Sixteenth Century* (Oxford University Press, 4to). The process of introduction requires two heavy volumes and we look askance at 1400 illustrations in 986 pages of text. We find an excuse for the seeming lack of accord between cuts and letterpress in the author's statement that his mode

of presentation will be found "more enjoyable than the unpalatable pemmican of a condensed text-book," and he says unblushingly that if the "glossaries and indexes and the numerous excursions in small type be omitted, the text proper does not amount to more than four hundred pages"; in other words, less than half the book and entirely "subsidiary to the illustrations." This is, then, not a critical work, nor a treatise bristling with technical terms, but a methodical effort to produce a good study of mediæval English building; so that the unblest Philistine who appreciates and loves and understands as well as he can, may be aided toward a comprehensive grasp of a highly interesting period of architecture. Perhaps the author has been slightly sidetracked in his purpose at times, for the intentionally popular treatment seems to be periodically forgotten. Copious illustrations are not in themselves sufficient to point a development for the lay mind. Another attractive feature not well maintained throughout, though promised at the beginning, is the attention to ecclesiology and the relation of plan to ritual. Above all, with the persistence of a splendid archaeologist to goad him on, the author cannot resist the introduction of a considerable modicum of archaeological history, which also he leads us to believe will be "as far as possible eschewed."

No doubt we should measure the writer by his own rule, and justifiably so. Mr. Bond avowedly considers this work the complement of his *Gothic Architecture in England*, published in 1905 and since twice reprinted. Judged on this basis he deserves the utmost credit for unstinted effort toward the elucidation of his chosen period. His book is complete. Though closely analytic in spots, we do not tire of the detail, for the analysis in each case furnishes a *point d'appui* upon which we fasten our chain of progress until the next similar accent in development is reached. Two glossaries, English and French, have been prepared to help the "beginner," for whom Mr. Bond has much solicitude in his preface, over the hard spots.

The writer begins by explaining the

distinctive varieties of mediaeval English churches. The various types of that time, of which over 10,500 examples, exclusive of chapels, yet remain, have resolved themselves into two major classes, the parish churches and the cathedrals. In order to show how the various foundations were served, the author gives a concise account of the numerous monastic orders, monkish, friar, military and secular organizations. This historic material is followed by a good chapter on the requirements of a great mediaeval church, wherein it is attempted to demonstrate that "it is good . . . to know not only how a church was built, but why it was built, who built it, who served in it, who worshipped in it, and what manner of worship was theirs. . . ." This relation of plan to purpose is a most interesting feature of the ecclesiastic structures of the Middle Ages; what is more, it should form part of every thorough study of architectural evolution whatever the period treated. Sections are devoted to discussions of the origin, position, arrangement and purpose of the presbytery, choir, "the lay use of the nave, the number and sites of the altars, the use of the transepts, the requirement of chapels, the development of the chapels of Our Lady and the local saint . . . the crypt and the bonehouse, . . . chantries and chantry chapels."

In the chapter on the planning of churches not less than thirty-eight large scale plans appear, and on each the various parts are indicated according to use. It may be interesting even for the old stager, grown gray in practice, to learn anew the position and purpose of the 'slype' or the 'feretory'.

Most of us will be grateful for the author's exhaustive study of parish churches. He has examined over two thousand, or fully one-fifth of the existing examples, and has written an excellent account one hundred pages in length of the strange and fascinating development of this neglected phase of English mediaeval buildings. Although not one of the larger churches "has a stone above ground earlier than the eleventh century," he says, parish

churches existed in the third century; probably built by Roman converts, while from the seventh century on the record of their erection is not encumbered by any historic uncertainty whatever.

Succeeding divisions of the book deal with constructive features. Vaulting, including an extended study of lierne vaults, is treated in another long chapter, in which fifty-seven vaults are analyzed. Mr. Bond is fully justified in considering this the "most comprehensive account of English vaulting that has yet appeared." The abutment system is also carefully handled, although there is no new material here. Especially good is the author's recapitulation of the whole subject of abutments in a series of eight numbered paragraphs at the end of his discussion.

We have been carried along buoyantly on the wave of Mr. Bond's enthusiasm until our pleasure is somewhat dampened by a dry disquisition on walls and arches and timber churches. We find a little more of warmth and interest in the examination of pier design, but finally the writer is again himself in a masterly study of the lighting of mediaeval churches, regarded from the practical and quantitative standpoint, not from that of fenestration as a factor in design. This extended essay of about one hundred and forty pages is a commendable piece of work. Our only complaint is that it is marred by the author's twenty page attack, thoroughly archaeological, upon a series of fourteen possible explanations for the Low Side Window. He annihilates thirteen of these in his best formidable manner and awards the palm to those who believe, with him, that this small troublesome opening had a direct connection with the high point of the service. He feels assured that a handbell was thrust through this tiny window so that those outside the church might receive due notice of the exact moment of the Elevation of the Host. An interesting account of tracery and especially of the supposed English origin of French Flamboyant tracery serves to bring the weight of less argumentative material back into balance.

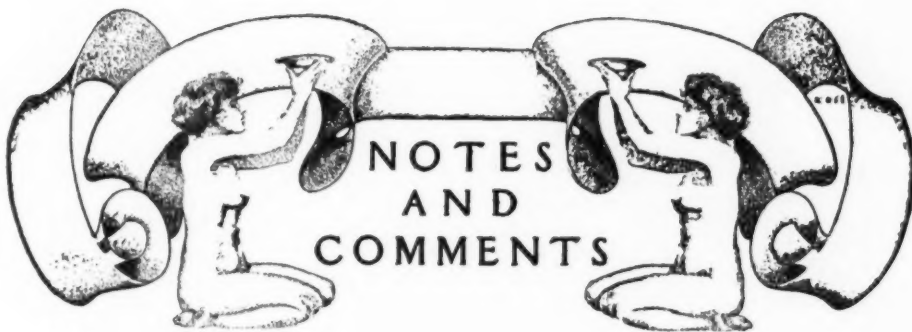
The author does not dally long with the topic of doors and porches, but goes with vigor into that of triforium and bay design. He hopes that he has gathered into his discussion on the latter subject all necessary and pertinent information and rightly claims somewhat of a ring of finality for his words. A fine study of the roofing problem, from the beginnings through hammer-beam, tie-beam and cradle types, is followed by one equally fine on towers and spires. Both are fortified by an amazing wealth of good illustrations and both will serve to make English carpenters and masons proud of their sturdy antecedents that could achieve such triumphs as the roof of Bacton Church, Suffolk, and the tower of Southwold in the same county.

An appendix includes an examination of the time-worn but inexhaustible topic of the origin of the early Christian basilica, together with some notes on its orientation and deviation of axis. It is not until we are through with our last chapter that we begin to appreciate the real value of Mr. Bond's work. The actual meaning of the word "Introduction" in his title becomes clear when we have come to the realization that each chapter is a challenge, that the author introduces us to a field about which we claimed to know as much as an average professional person needs, but which, after we have read these volumes, seems yet to be a mine of unworked resource. It is only at the end that we fully absolve him of the grievous fault of not writing exactly as he promised in his preface, and we are not a little pleased that his zest at his labor has led him to produce a work even better than his best promise. We shall be glad to consider these volumes as books of reference, keeping them near our desk, so that if our knowledge of the English mediaeval

church ever fails us, we shall have a ready means of "brushing up."

For the architect who has no time for detailed reading of history, nor yet to give attention to the intimate records of personalities that served to adorn many a great structure, Mrs. Louise M. Richter's book on *Chantilly: Its History and Art* (John Murray, London; 8vo) will prove an interesting work. The Petit-Chateau of Chantilly, it will be remembered, stands on an island in the Nonette, and was erected by Anne de Montmorency, Grand Constable of France under Francis I. The style is of the late transition and shows that the so-called Italian manner, which the wars of Francis together with royal largess and taste had brought to France, was soon translated into terms of a Gallic mode of expression. Of like character are Chenonceaux, Langeais, Azay-le-Rideau, and Chambord. It has been surmised that Jean Bullant was "consulting architect" of Chantilly, but we are inclined to give greater credit for the design to Pierre des Isles, who appears in the records as "maçon."

The book is written in an easy, readable style and will help to pull the professional mind out of the rut of technical or formal works. For those whose taste leads them into the field of early French painting, this volume will offer an added attraction, since a goodly portion of it consists of a descriptive account of the treasures in the Musée Condé, rich in fifteenth and sixteenth century works, Clouet, Perréal and Pousin among others. These were brought together chiefly by the Duc d'Aumale, a connoisseur of trained discernment, who presented the Château to the French nation. There are numerous half-tone and collotype illustrations. We should welcome further publications of a similar character in English.



Architectural Losses Through the War.

In every country, where architecture is valued and a due regard is cherished for the preservation of historic monuments and works of art, the destruction of famous buildings in French and Belgian cities, especially in Louvain and Reims, is viewed with mingled horror and indignation. Their demolition constitutes an irreparable loss to the whole civilized world, a loss by which all succeeding generations must be the poorer. Their significance is more than national, they are a part of the world's cultural heritage. The exigencies of war excuse many things, but it is to be hoped that all the contending nations will hereafter find some means of sparing venerated architectural monuments.

St. John's Chapel and the Varick Street Improvement.

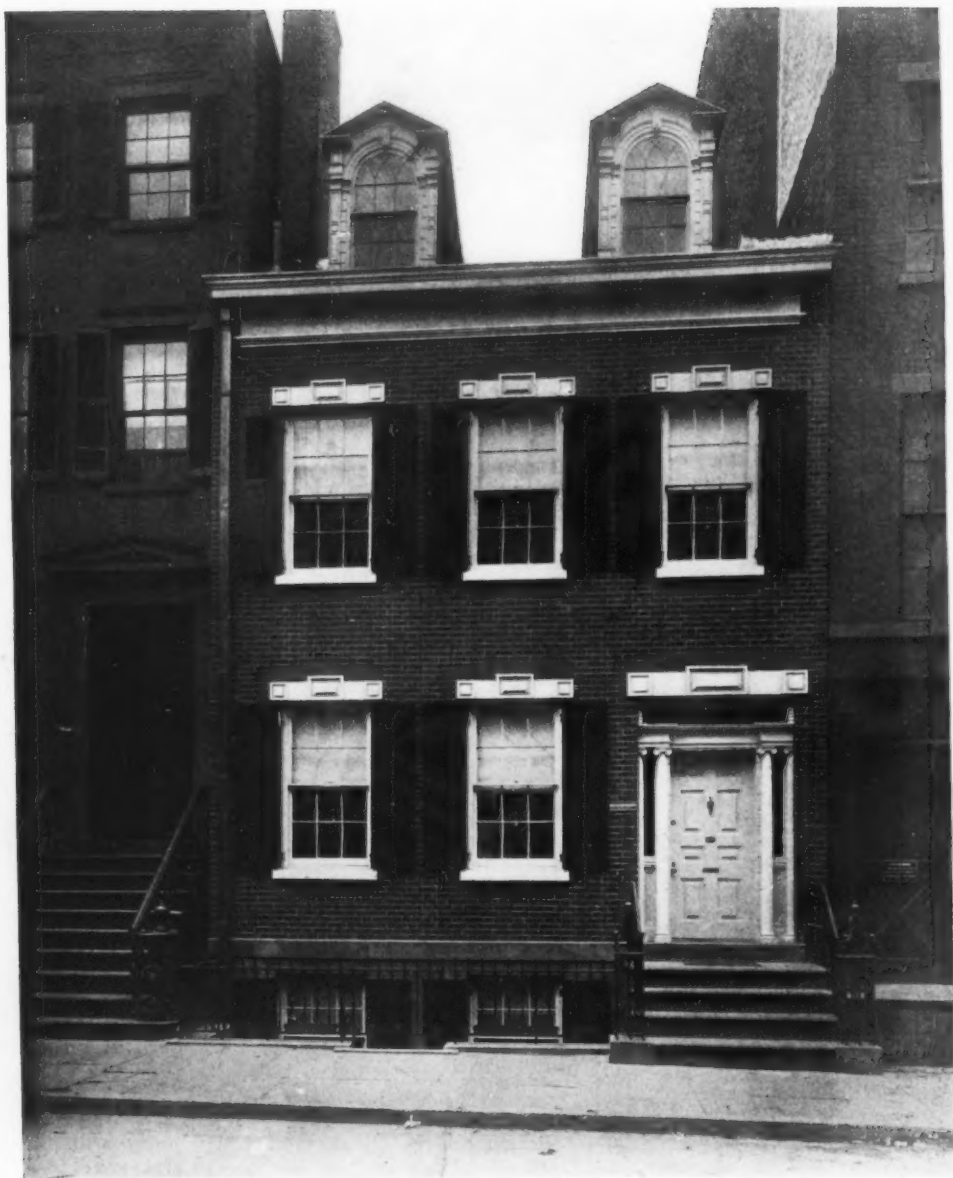
The wholesale destruction of "colonial landmarks" on the eastern side of Varick street, New York, is now complete. With the exception of some few buildings at the southern end of the street, not one of the old houses that formerly made this one of the most interesting of the old New York streets is to be found. There is some satisfaction, however, in knowing that, because of the splendid efforts made by the Architectural League of New York, by the Fine Arts Federation and by many well known architects, painters and writers, St. John's Chapel will not be destroyed as a consequence of the widening. In making this one exception in the building line, allowing the porch of St. John's to project some twenty feet beyond the new line, and,

more remarkable still, in spending some eight thousand dollars to protect the chapel during the construction of the new subway under the street, Hon. George McAneny, president of the Board of Aldermen, explained that the city recognized in St. John's an architectural as well as a historical monument.

An Interesting Restoration by Blake & Williams.

The view on page 384 is of a house at No. 26 Grove street, New York, which Messrs. Blake & Williams have recently restored for their offices. This house, like many others of the same type, is in a rundown part of the city that is rapidly being given over to large manufacturing plants, and the consequence has been that many old buildings have been torn down to make way for new ones that are larger or more conveniently arranged for business.

This restoration may perhaps tend to show other firms that these old houses, with but a small amount of repair, are as well adapted to commercial uses as are more expensive new buildings, and that the old ones present, if restored in a consistent way, a far more pleasing aspect than most recent buildings of the same size. The house seems, from external evidence, to have been erected between 1812 and 1817. The detail is excellent and the building was found to be in excellent condition. Typical of the care with which the restoration was carried out is the fact that the original iron rail and newels were missing and work of the 1850 period had been substituted. This was removed and the present iron work, which is contemporary with the house, was found and purchased in a nearby junk shop.



NO. 26 GROVE STREET, NEW YORK CITY.
RESTORED BY BLAKE & WILLIAMS, AND
OCCUPIED BY THEM AS AN OFFICE BUILDING.